

SSPCSER | 1527395
SHELVED | SLUG.
BY |
TITLE. |
U. of U. | Marriott Library 10 SEPTEMBER 2003

July 2003
vol. 14 issue 175
Always Free

SLUG Magazine

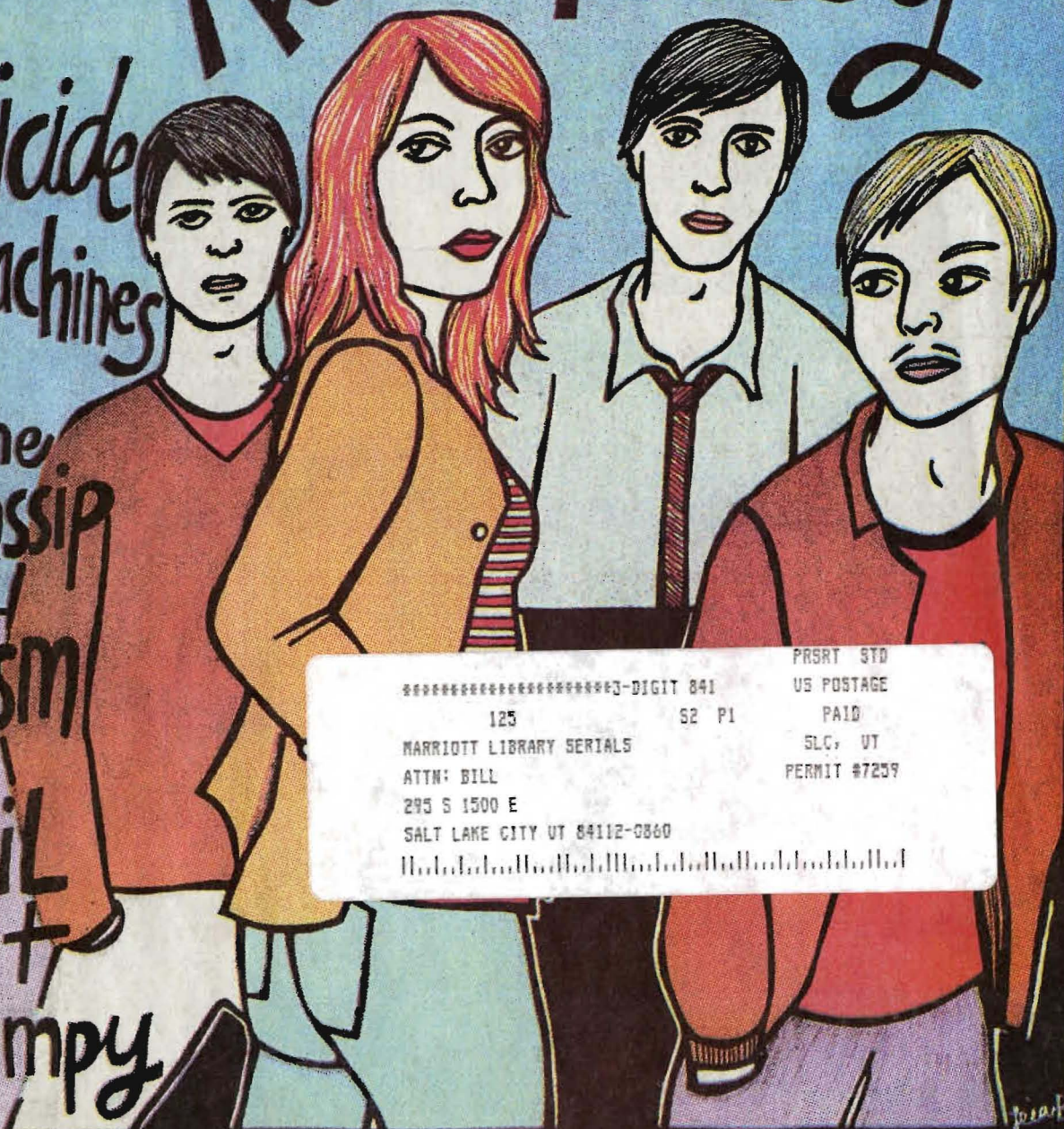
Rilo Kiley

Suicide
Machines

The
Gossip

Cosm

Foil
Kit
Lampy



*****3-DIGIT 841

PRST STD

US POSTAGE

125

S2 P1

PAID

MARRIOTT LIBRARY SERIALS

SLC, UT

ATTN: BILL

PERMIT #7259

295 S 1500 E

SALT LAKE CITY UT 84112-0860

|||||

jean

Black History Month is lasting all year long for...

ME FIRST AND THE GIMME GIMMES

Check the album
Take A Break
Out Now On CD/LP



...and hear the Gimmes pay
tribute to the greatest black artists!



Fat Wreck Chords
P.O. Box 193690 San Francisco,
CA 94119-3690
www.fatwreck.com - www.gimmegimmes.com

STEREO RECORDS SHOWCASE

WITH STEREO RECORDING ARTISTS:

HAMMERGUN

NEW TRANSIT DIRECTION

ANIMA NERA

JULY 19th

241 South 500 East • 801.746.0557

STEREO RECORDING COMPANY

P.O. BOX 511495 • SLC, UT 84151

www.stereorecordingco.com



URBAN LOUNGE 9:30 \$5.00

THE URBAN LOUNGE IS A PRIVATE CLUB FOR MEMBERS • 21 and over

A
P
P
A
R
I
T
I
O
N

I
N
K

CUSTOM

TATTOOS

1
4
5
3
S
7
0
O
E
S
L
C
U
T

801.487.0635

URBAN LOUNGE

A Private Club For Members

241s 500e slc

801.746.0557

Every Wednesday
Ready Steady Go!

July

- 5 - Afro Omega
- 7 - Sixer, Dehonators,
The Influents
- 8 - Mary Sound Transit
- 9 - Ready Steady Go!
- 10 - Ghostowne
- 11 - SLUG Localized feat.
The Igniters, Fall-In,
Compound Fracture
- 12 - Red Bonnies
- 15 - Barry Andrews
(formerly XTC),
The Downers
- 16 - Ready Steady Go!
- 17 - Love Misery, Spae
Time Location
- 18 - Rodeo Boys,
Black Nasty
- 19 - Stereo Records
Showcase: Hammorynn,
Anima Nora, The New
Transit Direction
- 22 - Smashy Smashy,
The Zs
- 23 - Ready Steady Go!
- 24 - the Dutch Flat
- 25 - Alchemy (CD
Release), Blue Hour
(CD Release)
- 26 - Redd Tape
- 29 - Derek Dyer Benefit:
Mona, Books about
U.F.O.s, Blue Lotus
Dancers
- 30 - Ready Steady Go!
- 31 - Pagan Dead
(CD release)

www.maddox.xmission.com

JULY 2002

"Neither Humorous Nor Appropriate"

14 YEARS !

The Features

Rilo Kiley	pg 24
The Gossip	pg 26
Suicide Machines	pg 23
COSM	pg 12
Fell Kit Lampy	pg 16

The Favorites

BOOKS ALOUD	pg 14
CD REVIEWS	pg 36
CLASSIFIEDS	pg 27
DAILY CALENDAR	pg 44
DEAR DICKHEADS	pg 6
IN THE SPILLWAY	pg 31
INDIE LABEL	
SPOTLIGHT	pg 21
GALLERY STROLL	pg 10
GLITTER, GUTTER,	
TRASH	pg 18
HEADPHONES	pg 13
LOCALIZED	pg 9
LOCAL CD REVIEWS	pg 22
LOCAL HERO	pg 32
MODUS OPERANDI	pg 19
WASTED LIFE	pg 17
WRITTEN IN BLOOD	pg 28
ZINELAND	pg 15

LIVE OUT OF STATE?

SENTENCED TO JAIL?

TOO LAZY TO PICK UP SLUG

EACH MONTH?

SLUG SUBSCRIPTIONS:

GET SLUG SENT TO YOUR

HOUSE FOR JUST \$15 PER

YEAR.

HOLY SHIT, THAT'S CHEAP!

www.slugmag.com

801.487.9221

SLUG
mag

Salt Lake Under Ground

2225 S. 500 East Ste. 206

Salt Lake City, Utah 84106

PH: 801.487.9221

FAX: 801.487.1359

WEB: www.slugmag.com

E-MAIL:

14yrs@slugmag.com

COVER ILLUSTRATION:

LEIA BELL

GOPRINTGO@YAHOO.COM

PUBLISHER:

Eighteen Percent Gray

EDITOR: A. Brown

ASSOCIATE EDITOR:

Rebecca Vernon

GRAPHIC DESIGN: Kim

Rost, Monica Borschel,

Amy Spencer, Frank

COPY EDITORS:

Dave Barratt, RKV

PHOTO EDITOR:

Dan Gorder

ACTION SPORTS

EDITOR:

Shawn Macomber

WEB DESIGN: Alan Steed

OFFICE COORINATOR:

Marcus Pires

PHOTOGRAPHERS:

Melanie Memmott-Clark,

Dan Gorder, Nick

Kenworthy,

Shawn Macomber,

Abbie Knibbe

MARKETING:

Josh Scheuerman,

Stacey Adams,

Shannon Froh

AD SALES:

David Berg

Shannon Froh

SLUG QUEEN:

Jennifer Nielsen

SLUG PRINCESS:

Netty Marshall

DISTRO: Miguel

Perschon, Mason Fetzler,

Davey Parrish, Derwood,

Joe Jeweks, Josh

Scheuerman,

George McFly,

Shawn Macomber

MONKEYS WITH

TYPEWRITERS:

Dick Rivers, JD Zeigler,

1: Amy: 7, Uncle Shame, Mase,

Carly Fuller, Stakerized,

John Forgach,

Ryan Michael Painter,

Tony Noble, Walter,

Josh Scheuerman

Nate Martin, James Orne,

Nick James, Mariah Mann,

Camilla Taylor, Nick Hardy,

Chuck Barrett, Kermit

BREWVIES

If It's Any Good It'll Be At
Salt Lakes Only CINEMA PUB

Nicolas Cage
Laura Dern
Willem Dafoe

The Astoundingly Fabulous SLUG
Film Series Continues with

DAVID LYNCH'S WILD AT HEART

9:00 PM Sunday, August 3rd at
Salt Lake's Only Cinema Pub

"This snakeskin jacket
symbolizes my individuality
and belief in personal
freedom." Sailor Ripley

"No, it's \$2 pints on Tuesday
and \$2 movies on Wednesday,
silly." Bored Brewvies Door Guy

677 South 200 West * 355-5500 * www.brewvies.com * must be 21 with ID

NEW RELEASES NOW ON SALE AT ORION'S MUSIC

"ALL THE BEST MUSIC UNDER ONE ROOF"



Various Artists
Hecho En Cuba
\$12.99



PMD
The Awakening
\$12.99



SoulPurpose
Breaking Records
\$12.99



Various Artists
Ministry of Sound:
American Anthems
\$13.99



Orion's Music

"Locally Owned & Operated Since 2002" of salt lake



orionsmusic.com



801-531-8181 • 878 EAST 900 SOUTH • SALT LAKE CITY

435-649-1850 • 1400 SNOWCREEK DRIVE • PARK CITY



Dear Dickheads,
As I was about to leave my plane back to salt lake city from seattle, I was in a hurry, and was eventually stopped by the federal burea of investigation. On the intercom I hear: KYLE HOLA, PLEASE REPORT TO THE CHECKING POINT OF SOUTHWEST AIRLINES: YOU HAVE COMMITTED A FEDERAL OFFENSE. I was scared out of my pants. then i realized about my radio, and how it read on the front of it THIS IS A BOMB/THIS CONTAINS ANTHRAX. Well anyway, I reported to the checkpoint and that was where over 15 cops surrounded me, and a bomb technician questioned me about where i got the spelling of 'anthrax' and 'bomb'. wow. what a stupid question. and they really thought it was a bomb,when it was just merely a

form of social protest. Now I have a bad reputation with SEA and southwest airlines. the next thing they did was take me into a small room, interrogated me, and told me the rights I have as a stated criminal. They gave me civil charges for the incident and refunded my flight that I couldn't fly on anyway for the rest of the break.
P.S. THANKS A LOT TERRORISTS---

Hey, retard, do you have any fuckin' clue what you're saying? I'll help you with that one, YOU DON'T. If it weren't for the terrorists, your dumbass little prank would have absolutely no foundation. I think the real blame should be placed on your parents, for giving you life. It has ceased to amaze me how

stupid you all can be. However, I am still stunned that many of you can even read at all. There are some things you should just keep to yourself, for it's better to keep your mouth shut and appear a fool than to open it and remove all doubt.

Alls I'm wonderin today is, why do all the best girls dig the stupidest guys? Is it because they are stupid? Na, for real though. I've got these two chicks in my life right now. One totally ditched me for her abussive ex, the other is tryn' to break up with hers. Neither of them care enough to really do something. What the fuck!! This is just a word to you idiots with all the best chicks. Be good to them!!! Don't fucking waste something that others would die to have. thats all.
-The Rotting Youth

COMPANY OR ORGANIZATION INFORMATION:
The Print Club
1626 South State St.
SLC, UT United States 84115
(801)521-5655

COMPLAINT INFORMATION:
Complaint #: 1098819
Complaint Type: General
Complaint (not a car maker)
Date Received: 6/18/2003
Primary Complaint Classification: Service Issues
Secondary Complaint Classification: Product Quality
Complaint: I purchased some screen printed Sickboy Records baseball shirts. Adam, who I believe is the owner promised me they'd be done for our first baseball game on April 16, 2003.

By April 30, 2003 league rules require the our team to be in full uniform. Adam still did not have our shirts done. He printed us some extremely low quality white T shirts so we did not have to forfeit the game for not being in complete uniform, but they were not the style of shirt I ordered.

He apologized and stated that those 10 shirts were free.

After being promised by Adam "tomorrow" far to many times to count I finally recieved shirts on May 27, 2003

When I got home and took count only 26 shirts were there when I paid for 30, along with 5 shirts that had ink spots on the them, I feel I only received 21 good shirts.

On June 2, 2003 I returned the 5 shirts with ink spots and explained I was missing 4 shirts. Adam said he would take care of this problem.

On June 18, 2003 I still had not heard from Adam about the shirts, I asked for my money back on the shirts I had not recieved. Adam refused and told me to "sue him"

Thanks, Brandon Dalton

TODD'S

Bar & Grill

1051 S. 300 W. SLC 801.328.8650



\$4.50 PITCHERS
ON SUNDAYS

VOTE for
ROCKY!

<p>Fri 4 - Flobots / Stub Extensions</p> <p>Sat 5 - Le Force DJ Party: Judd Plays Records</p> <p>Sun 6 - Open Mic</p> <p>Fri 11 - Cancer Benefit w/ live music</p> <p>Sat 12 - Fall-in Le Force</p> <p>Sun 13 - Open Mic</p> <p>Fri 18 - Chinese Stars / Chubby Bunny / Esovae</p> <p>Sat 19 - Kettlefish</p>	<p>Sun 20 - Open Mic</p> <p>Fri 25 - Mama's B-Day w/ RODEO BOYS</p> <p>Sat 26 - Debbie Graham / Foil Kit Lampy</p> <p>Sun 27 - Open Mic w/ Heroes of the Day</p> <p>Friday Aug. 1 - Edgars Mule / TBA</p> <p>Sat Aug. 2 - Potomac Accord(St. Louis) / TBA</p> <p>Sun Aug. 3 - Open Mic</p>
---	--

www.toddsbarandgrill.com

Normally I wouldn't dignify such drivel with a response, but I can't resist. I'm thinking that the two 'chicks' in your life are really your right and left hand. Do the chicks a favor and kill your self-righteous self. Nuff said already.

Dear Dickheads,

The Print Club (who advertises in this magazine) ripped me off and will not give me a refund.

I ordered shirts from them in March 2003 and it is now almost July. I still have not recieved my whole order. The shirts I have recieved are very poor quality.

If anyone has printing needs, I would happily refer them elsewhere (801)755-2464

Below is my complaint I have filed with the Better Buisness Bureau: The following complaint was submitted on 6/18/2003 7:10:22 PM:

CUSTOMER INFORMATION:
Mr. Brandon Dalton
P.O. Box 2464
Salt Lake City, UT United States 84110
brandon@sickboyrecords.com
Daytime Phone (801)755-2464

**You Don't HAVE to be
trashy to be the
SLUG Queen...**

But it helps!

**What type of
SLUG Queen
will YOU be?
We won't know
until you
win...but first
you have to
enter!**

Send us a Picture of yourself,
Paragraph of why you should hold
this title and your age.

DEADLINE: August 1st, 2003.

All contestants must be 21 & over and
willing to reign for 1 year.

slugqueen@slugmag.com
Pageant Aug. 22nd @ Zephyr* Club

*a private club for members

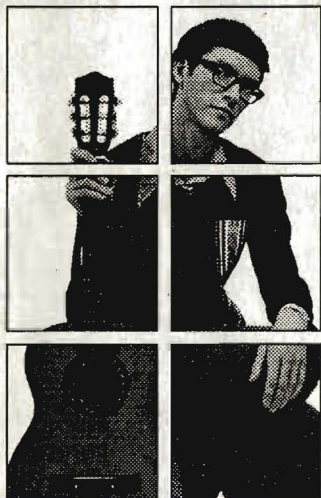
Photo: Dan Gorder

**SLUG
Queen
Pageant
Aug. 22nd
@ Zephyr*
Club**

SQ #2 Jenn Neilsen

SQ #1 Jenn Buchanan

last but not least



☒ *Get the band together*

☒ *Write some songs*

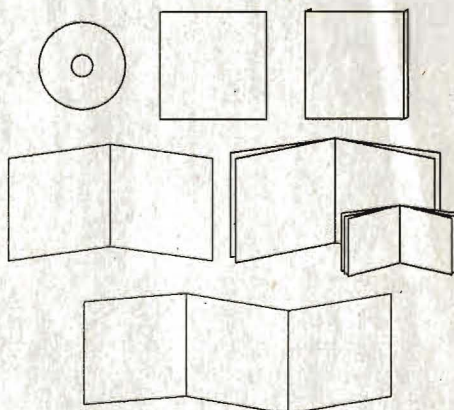
☒ *Go record*

☐ *Print your CD Insert's
on a tight budget*

systematicprinting.com

Check website or call for pricing... Also available stickers, posters, postcards, etc.

CD labels, inserts & booklets
We do it all...



systematic
printing

Systematic Printing / (801) 270-8888
4970 S. 900 E. #F109 / SLC, UT 84117

CELEBRATING OUR SIXTH YEAR
THANK YOU
UTAH



Koi

Piercing Studio

SPECIAL THANKS TO ANDREA, ANN, CASEY, CRYSTAL, DANILLE, JOHN
JOON, KENNY, MARTY, MELISSA, MICHELLE, PAT, SARA, & STEVE

13 TH SOUTH & 9 TH EAST SALT LAKE CITY 801 463-7070

Localized

by Camilla Taylor (Teen Pop Sensation)

This month, Localized will be featuring these lovely local bands: Compound Fraxure, Fall-In and The Igniters. As always, Localized is a monthly event sponsored by SLUG Magazine held the second Friday of every month at the Urban Lounge, a private club for members only.

Compound Fraxure Enjoys Small Cramped Spaces:

Basil Alsop Eisenman: Guitar, Bass, Drums, Vocals
Ryan Nielsen: Guitar, Bass, Vocals
Rod McNeely: Drums, Guitar, Vocals
Chris Peterson: Drums, Guitar, Bass, Vocals

The first time that I saw Compound Fraxure was at Burt's. They played to a crowd of three, the bartender, my friend and myself. But they rocked out anyway and got so carried away that the singer nearly took my ear off when he hurled a microphone.

I interviewed the various members of the band at the Coffee Garden. We got down to business, so to speak.



"We write about stuff that's out there, but it's not taking aim at anything. There are lots of political issues which we're straightforward on, like we all could agree that abortion is a woman's choice."

"But does it figure into your songwriting at all?"

"Yeah, we all live in this shit."

"I'd say that we're very open as a band as to what gets written."

"We're down with playing a benefit, or anything with charitable organizations. For our next CD, we're going to donate one dollar to some organization. We haven't decided who yet, though."

"We write more about love and rejection and that sort of stuff."

"Why have you all stayed together for so long?" I ask.

"We all grew up together and we've all lived together up until a year ago."

"We lived in a one-bedroom apartment when we moved up here. The bedroom was the jam room, and Chris and Steph slept there. Basil slept in the living room, I slept in the kitchen, and there were two dogs." Rod clears me up on their ability to tolerate each other, and indeed their individual patience is vast. I can't imagine wanting to talk to people after an experience like that, let alone stay in a band with them.

"Sounds like hell." Doesn't it, though?

"It was awesome. It was just like camping."

"If we could live together in those conditions, touring isn't that big of a deal."

They get along well, and finish each other's sentences, which makes it exceedingly hard to quote them after conducting the interview.

They objected to the lack of transvestites and cross-dressers in the Pride Day parade, and so play their following show in drag. "To prove that guys in dresses can still rock out."

"Basil is more metal and classic guitar. Ryan is more jazz and of the four of us, he has had the most musical schooling. Me and Chris just don't really know anything about music."

Their combination of ignorance and knowledge they consider an asset to their songwriting. The less schooled of the four don't feel compelled to follow any rules, and the two who have received some level of instruction are more inclined to structure their music. They also try to prevent the other two from reading too much.

Fall-In are going To Tear Their Souls Out of Their Face:

Josh Ruzicka: Lead Guitar/Vox
Mason Nottle: Vocals
Eric Martin Messier: Guitar
Harley Anderson: Bass Guitar
Clayton Binks: Drums

Half of the members of Fall-In bartend at Todd's Bar and Grill, so it only made sense that I meet them all there. Throughout the interview, they take shots of Jagermeister and the other occupants of the patio weigh in on my questions and their comments.

"We're not in a political band," Josh tells me. "We don't have any lyrical talent, so we just stole all of our songs from this old band that I was in called Juggermout. We don't really give a shit about politics. We just care about rock 'n' roll." This, from the son of the Eagle Forum leader. How can he not give a shit about politics? I suspect there were some issues being avoided. "More than making a point, or stating the problems or their solutions, it's just contempt. There are a lot of bands that spell out all the problems, and then bands that go a little further and suggest solutions. I think that that's a little much. I'm not trying to change anybody's mind."

"Pretty much all of our new stuff isn't about politics and more about personal life issues," Mason says. But they do reassure me that they don't write about breakups or girlfriends. A woman sitting at a table next to ours asks them if they are trying to maintain the old-school punk. They tell her that they will never wear a pair of tight plaid pants. I can't tell if she is offended or not by their declaration that punk is expired as a social movement and now exists only as a genre of music.

"I've never seen you play. Why should I?"

"If you like getting spit on and getting really wet with beer, then you should see us."

"Cause it's Salt Lake drunk rock."

"Even if you don't like us, you'll still be entertained."

"And also because, you're always going to have a good time at Todd's, and it's the only place that we ever play."

They are only together, they say, because of the amazing catalytic force which is Todd. He won't allow them to not be in the band, and being the employer of two of them, that opinion seems to carry some weight.

"We have a van now, too," Mason tells me, not with a little pride. This is one of the major achievements of the band so far and they are rather pleased that they won't have to impose upon Thunderlist anymore.



THE
BLUE PLATE
DINER

GOOD FOOD
GOOD FUN

**STEAK
DINNER**

OPEN
7AM-10PM
DAILY



2041 SOUTH 2100 EAST, SALT LAKE CITY, UT 84105 463-1151

Sage's Cafe



- Only organic wine menu in town
- 18 "real" imported and local beers
- Saturday and Sunday brunch

Salt Lake's Best Vegetarian
Readers Choice

473 E Broadway (300 South)
• 322-3790
www.sagescafe.com



Gallery By Mariah Mann Stroll

Gallery Stroll is the third Friday of every month, when local art galleries stay open late, usually from 6p.m. to 9p.m. for us working folk. This Gallery Stroll, July 18th, promises to be as grand as its predecessors. Here's a list of some of the galleries that are participating and what you can anticipate seeing.

Well, I hope all you professional and amateur artists have submitted your art pieces for the SLUG compilation cover themed "Death By Salt." The Walk of Shame Gallery will feature the submitted work during a one-night only show from 6p.m. to 9p.m. on Gallery Stroll evening, the 18th of July. The Walk of Shame Studios are located at 351 West Pierpont Avenue in the back of the building. Don't miss your chance to view the cover before everyone else. Cordell Taylor and Jim Glenn are among the artists that will judge.

Art Access, located at 359 West Pierpont Avenue, is proud to announce the annual Teen Workshop Art Show. Local teens are given an opportunity to study with professional artists and display their work through this juried exhibit. The instructors included John Shaefer, Roberta Glidden, Alex Caldiero, Paul Heath and Sam Wilson. These artists shared their experience with all sorts of media: wood work, photography, 3-D work, fabric printing and design. Art Access is known for its work with artists with disabilities. They have always encouraged the diversity of artists and this workshop allowed many teens from all over the valley to mix and mingle with different groups of diverse people. This show will run from July 18th, Gallery Stroll evening, from 6p.m. to 9p.m., until August 29th.

Rio Grande Gallery, located at 310 South Rio Grande, will host the Utah Arts Council's Public Art Program. The Utah Arts Council provides artwork for all the state buildings and facilities here in Utah. This show will document the artwork that has been commissioned and placed since the beginning of the Utah Public Art Program in 1985.

Finch Lane Park Gallery, a.k.a. The Art Barn, located at 54 Finch Lane in Reservoir Park (1300 East): The Park Gallery is please to present works by Michael Moonbird and Aelric Kofold titled *The Mars Project*. This collaboration has produced sculptures made of cardboard, painted foamcore, colored pencil and marker drawings, rubber cement and acrylic paintings, as well as a mixed media book about Mars. Moonbird is co-founder and co-director of the Bad Dog Discovers America children's art program. Aelric is a 12-year-old art student who has been working and collaborating with Moonbird for over three years. Both of them share a passion for cool rockets, strange planets and corrupt aliens. This show is currently on display and will run through July 25th.

The Salt Lake Arts Center, located at 20 S. West Temple, celebrates the artistic family with husband-and-wife artists Stephan Schultz and Romey Stuckart. Stephan will display in the main gallery with his figurative, narrative large-scale oil paintings, while Romey's works of earth-tone nature abstracts can be found on the upper-level gallery. The show opens July 12th with a reception for the public on July 18th from 6p.m. to 9p.m. for Gallery Stroll, and will continue to hang until September 28th.

As always, we cannot list all the art galleries that participate in Gallery Stroll. This is just a quick reference guide to the Stroll. If you would like to inform the masses of an upcoming art gala, please feel free to e-mail me at mariahm@worldstrides.com.

SUPPORT LOCAL ART !!!!!!!!!!!!!

Form of Rocket: The Glory of the Gut



The four members of Form of Rocket arrayed themselves, fittingly, on a grassy knoll in the little park next to DV8.

"On your last album, there's a song about a transsexual experience. Is there similarly interesting subject matter on this one?" I ask.

"There's one about a guy who is on death row and his girlfriend is saying her last goodbyes. It turns out that he did all sorts of crazy stuff. He had sex with his mom, and had a baby with her, and killed his dad. And her final act of love: She presses her boobs up against the glass," Peter, one of the two guitarists, tells me enthusiastically.

"There's a lot of sociopathy on the new album," Ben, the bassist says.

The lyrics come second for them. They write the music first, and then put down the vocals and lyrics later. For the one song which Ben wrote the lyrics for, he wrote them half an hour before recording.

"We wanted to do a record that was as though it was made out of dirt—organic. We wanted to sound like we were playing in your living room. Some of these records that you hear, you hear a snare and it's like they're playing in the fourth dimension of rock or they're playing on the rings of Saturn," Curtis, the other guitarist, says.

"We wanted a more intimate experience," Peter says. "I wanted it to be a lot more punchy, and attack, and a lot more raw."

"It differs quite a bit from *Se Puede* [*Despedir*] in the fact that I was only involved in the writing process on two songs on *Se Puede* and this record we all wrote together. It's more dynamic," T-top, the drummer, says.

"It's recorded differently as well. It's all recorded analog, and the first one was recorded digital," Ben explains.

"We just wanted to do something dirty. We're dirty guys," Curtis interjects.

They recorded all of the initial tracks within 24 hours, but spent three months mixing it. Two months into the project, the computer crashed and they lost all of the work which they had done. They refer to this incident as "a revelation." The current album, *Lumber*, is entirely made by themselves. There's a sample of Curtis screaming down an alleyway at *Kilby Court*, another of Curtis throwing keys across a parking lot, and one of Tyler banging on a cardboard tube. "We wanted it to be handmade. On the other record, we didn't really play. We gave it to Andy [Patterson] and he just put it together."

"The first album is a lot mathier, whereas this one is just straight-up fucking rock. It's a lot heavier and more brutal," T-top says.

Peter describes the conceptual framework that they went into the project as Western Gothic. "Like you're in the middle of the desert with a big scary dude sitting behind you, waiting to kill you."

"Isolation and rebirth through violence. This record really feels like it was made in Salt Lake. Salt Lake is such a weird place in general. The wilderness is right there,

waiting, saying to you, 'I'm gonna fuck you up, guys.'" Curtis lowers his voice and growls when he imitates Mother Nature's voice. "We wanted it to sound like we came out of the woods and played our instruments."

"I don't have any conceptual ideas, but the way that I like playing is just to create the most unique pissed-off bass line possible," says Ben.

"We just want to sound super primal. Primal, but at the same time, grounded. We're not the most political or in-touch band; it's just where we're at in our lives and in the weirdest city in the country."

"Yeah, the song that we're doing for the SLUG compilation is called *Keep Smiling, Ed Sm—t*," Peter interjects. "I think that's as close to the political realm as we get."

"It's a song about hope. I mean, when you put it in your daughter and she freaks out and runs off with Jesus, what are you going to do? Carrying the Christ child, it must be tough. Poor guy, he's in a rough situation," Curtis explains the current local event.

"I'm sure that masking that shit up must have been a lot of work. That had to be a fucking pain in the ass."

Their last album was recently reviewed by *lostatsea.net* in which Ben was referred to as the Andrew Dice Clay of post-punk rock, and the songs are purported to have cryptically racist messages. They are more pleased than perturbed by the review; they don't take themselves very seriously. Following the CD release at *Brick's*, they're going on tour:

"From Vegas to New York. We're going to tour in Geo Metros. They're all going to be different colors and we're going to have CBs and move the cars around like synchronized swimmers."

"Anything else that you want to make sure is included?"

"Eat a dick," says Peter.

Form of Rocket is releasing their second album, *Lumber*, on August 1st. The CD release show will be at *Brick's* on the same day. They will be playing with **The Locust**, **New Transit Direction**, **Hella** and **Rah Brahs**.

COSM

organicbreaks

Sets in the City: Drum & Bass Pop quartet COSM breaks the wave

BY NICK JAMES

foundation of COSM's style. One by one, **Greg Bower** (programming and keys), **Wendy Jernigan** (lovely vocalist) and **Collin McIntire** (turntables and live production) joined COSM to complete the current lineup in 2001 (Chris Hill left COSM in 2002 to pursue other interests). The group's emphasis on experimentation and the stimulation by diverse influences have created their own distinctive sound. "I'll be happy when we don't have to describe our sound," Wendy adamantly mentions. From **Roni Size** to **Soulstice**, COSM has created and blended a wonderful health shake of jazz, pop, breaks and drum & bass into an intellectual and pleasing experience.

One pressing point to make is what inspires the band to keep going in the midst of an industry littered by indie rock. I wanted to know how this group operates with challenges like keeping the live show fun, exciting and more importantly ... together. "The more we stay together and grow, [the more] we get inspired," Daniel pressed. Combining organic and electronic elements, COSM has taken the next step in musical evolution. With broad backgrounds and methods, from classic to unorthodox, the group is a fusion of live drums with samples and turntables crowned with celestial vocals. They admit some things are easier than others, but they mesh well together, not only as a musical experimentation, but they have grown more dynamic as their friendships have developed. "Sacrifice and compromise," Wendy mentions in reference to their collaborative efforts. The impact COSM has on the music scene is immeasurable, especially with the band's colorful and energetic live sets. Wendy's lyrics are insightful and philosophical and together, the band speaks of emotion, time, nature and experience. COSM has, like their music, integrated various elements into live sets—more than just audible, they are brilliant with visuals. In comparison with traditional drum & bass artists, COSM as a quartet keeps live sets multisensorial; especially with Wendy's professional and dashing performance as a singer.

The most recent celebration of the band is Greg Bower attending The *Conservatory of Recording Arts and Sciences* in Tempe, Arizona. The band admits it will be challenging with the absence; however, with their constant efforts of dedication, the band will fly Greg in during their live sets. COSM demonstrates a resilient desire to make it possible for the band to succeed at what they love doing the most: making music. If you haven't had the pleasure of seeing COSM live or if you have, indulge yourself yet again by purchasing their CD or checking them out online at www.cosmbreaks.com

The sounds of an angel choired with a symphony and a break beat echoed through the halls of the recording studio. The metronome was clicking as SLUG had a chance to catch up with COSM in *Counterpoint Studios* during the band's recording sessions. COSM is recording and preparing to release their second EP and a 12" single on local label *Pseudo Recordings*. Both are due late summer 2003. The 12" single will be original material and will feature remixes by **Todd Solace** (from *The Kingdom*). Now in the final stages of production, the band hopes this single will be both DJ friendly and a perfect collectible for fans to spin at home. As Daniel confidently puts it, "We want this track to be the 'dark horse' ... the track a DJ can throw down and use to complete their sets." August 2003 is the scheduled release date for the 12" single; make sure to keep your eyes open for the expected release party. COSM fans can also look forward to the re-release of the band's self-titled four-song CDEP. This *Pseudo Recordings* reissue will feature two bonus tracks which Greg proudly states will "kick ass."

COSM was founded in 1997 by Daniel Day (drums and programming) and Chris Hill (guitars) as an avant garde jazz group with inspiration from late periods of musical geniuses such as **John Coltrane**, **Albert Ayler**, **David Ware** and various other types of free jazz music. Since then, COSM has been reshaped, citing DJ culture as the cardinal influence for the sophistication of their production. Being inspired by the sounds of *Squarepusher* and *Amon Tobin*, the aspects of drum & bass have become the



Photo: Savean

HeadPhones

by Nick James

Welcome to **HeadPhones**, our latest edition to SLUG that will focus on reviewing 12" and LPs of electronic music ranging from house, trance, drum & bass and downtempo. Hope you enjoy!

Paul Van Dyk (trance)

Nothing but you 12"

Mute

Paul Van Dyk is considered by many as the best trance DJ/producer in the world, and *nothing but you* clearly illustrates his talents and reputation. Featuring vocals by UK singer Jan Johnston, who was discovered by BT, it "delivers highly intense music in perfect balance of power and emotion." After his release, *out there and back*, Paul has magnified his skills and audience, and with this new 12", it's obvious we are going to have more great music. The two remixes, besides PVD club mix, are performed by Vandit and Cirrus. *Nothing but you* is a perfect mix for any trance and prog house DJ. Also, **Paul Van Dyk will be here in Salt Lake City July 25**. He will be playing that evening at *Harry O's* in Park City. Make sure you don't miss him this season. www.paul-vandyk.de

Kaskade (house)

It's you, It's me 12"

OM Records

From Ryan Raddon, US deep house producer and brainchild of Kaskade, comes the new 12", *It's you, It's me*, featuring the loungey and lush vocals of Joslyn. Side B1 is a must-have for those into the *Naked* style of house. A "deep interpretation remix" by the legendary Marques Wyatt is a produced arrangement with an organic essence and jazzed-out keys which maintains that true OM Records sound. The second part of side B is a techi-Toronto remix with additional production by Jason Hodges. On the A1 side of things is "Meditations to the Groove," a classic example of what happens when great minds work together. In his "soul focus vox mix," Johnny Fiasco keeps the

floor moving with his signature bass lines and heavy beats. Smooth organs and vocals keep this one interesting enough to sip on a martini while enjoying "the groove" or to keep the people moving. Keep it up, OM. www.omrecords.com

Omni Trio (D&B)

Renegade Snares 12"

Moving Shadow

"*Renegade Snares* (high-contrast remix) is one of my favorite remixes to come out this year," recommends DJ Merryl of Mechanized, Salt Lake City. "Uplifting melody and good bass are the two best things about this record." The high-contrast remix of Rob Haigh's classic tune, "Renegade Snares," is truly worth adding into your summer evening sets. Great to get down to or chill around to; a light, melodic piano tap-dances throughout, as heavy bass keeps it in check. Vocals flare and loop here and there—this will even be loved by the non-metalheadz. Flip Side is the mix by Omni Trio. "The original ["Renegade Snares"] is also a classic drum & bass track," says Merryl. So let's trust her

opinion and spin it around this summer! www.movingshadow.com

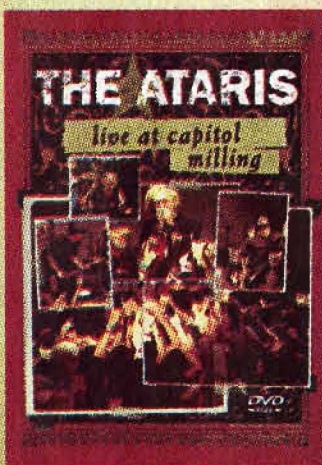
Drumagick (D&B)

Malandragem 12"

Schema Records

From Sao Paulo, we have drum & bass with Brazilian vibes in two new tracks by Drumagick. Definitely in a rare category, this brother-duo from Brazil comprised of Jr. Deep and Guilherme Lopes have produced "Malandragem" and "Malta." The first track of the two, "Malandragem," has loopy horns in a jazzy sort of 70s way, with light kits and upbeat breaks. The second featured is "Malta"—this reminds me of a mix between Antonio Carlos Jobim and Roni Size! Mellow vocals sing along with a folk-style guitar and are blended together with a rolling bass. "Malta" is a remix by Drumagick "for one of the new-generation bossa nova musicians," says Leandro Bonfim. This is perfect for a loungey or after-party set. www.ishtar.it

If you have any comments or questions, you can contact me at: nickjames@slugmag.com



The new DVD, featuring live performances of Takeoffs and Landings, Teenage Riot, My Reply, Unopened Letter to the World, and Song #13, plus the In This Diary music video and behind-the-scenes footage from the video shoot.

DVD In Stores Tuesday, July 1



Also Available
"So long, Astoria"

www.theataris.com
www.columbiarecords.com

"Columbia" and "W Reg."
U.S. Pat. & Tm. Off. Marka
Registered. © 2003 Sony
Music Entertainment Inc.



On Sale at all
**TOWER
RECORDS.**
Tower.com

You don't have to be a White House intern
to enjoy a fine cigar.



havana bros™
FINE CIGARS & GIFTS

217 East 300 South
Salt Lake City
961-8589

Mon-Thur 7am - 10pm • Fri 7am - 1am
Sat 10am - 1am • Sun Noon - 4pm

Great Smokes • Fine Coffee • Shoe Shines

Books Aloud

by Rebecca Vernon

The Amazing Snox Box

By Brian Gage

Illustrated by Tom Ellsworth

Colored by Robert Park

Soft Skull Press

Brilliant. I don't know any other way to describe this book. *The Amazing Snox Box* is a book that is a self-proclaimed "children's story for adults," a satire told in a classic sci-fi/Vonnegut-ish black comedy/demented Dr. Seuss style with large, full-color illustrations. Rhyming couplets reveal an entertaining story with classic, bad guys (evil, greedy King Lox and a corrupt salesman, Sammy Sopkins) and innocent victims (the masses of unhappy, exploited slaves that work the mines). In the story, the dissatisfied slave class is about to storm King Lox's castle when they are brought under quick control by the so-called magical, seductive Snox Box, which is delivered by the slimy Sammy to the frightened king at the crucial last minute. On the screen of the Snox Boxes are products for sale to keep the people working their fingers to the bone to earn material goodies held before them like doggie treats. Also available is dazzling entertainment to keep the people's minds off their unfair work system and to teach them how to think. The people become utterly ruled by the Snox. In a news program one night, Sammy has a story arranged that makes King Lox look like the good guy in a government conspiracy. At first, some of the slaves felt that couldn't be true, but eventually trusted the Snox. And "once Sammy knew their opinions had changed, and the thoughts in their brains had been rearranged," he signaled Lox to come back to his throne. In the best tradition of our society's classic sci-fi tales and the truths they teach us about our own culture, *The Amazing Snox Box* is a distinct mirror of our current culture's sick obsession with television, our willingness to let others tell us what the truth is, and the media's twisting of truth, often subtle, to fit their own ideas and political agendas. Even if the media hasn't "rearranged" the truth as extremely as it's done in *The Amazing Snox Box*—or perhaps they have—the implications of the power the media has to shape truth and tell lies is truly astonishing.

Mygale

By Thierry Jonquet

Translated from French by Donald Nicholson-Smith

City Lights Books

Inexplicable violence unfolds like a bloody peony, wrapped in curf poetry, a wincing honesty and an ever-growing sense of bewildering mystery in the latest novel of Thierry Jonquet, a French author who draws his inspiration from the daily newspaper, and is the winner of many literary awards. At a mere 128 pages, Jonquet proves his ability to swiftly deliver one of the most creative plots of any movie or novel I have ever read—a complex plot with a rather simple, but twisted-as-hell explanation that ever eludes you until the final dozen pages of the book. Much more than a simple mystery, Jonquet delves into the topics of tragedy, identity, human degradation, crime and punishment, conditioning, fate and the blackest revenge. From the first page, the behavior of the characters mystify you, as a well-to-do plastic surgeon, Richard Lafargue, goes up to check on his apparent mistress, Eve, as she is getting ready for a social engagement with him. He finds her in the bath, goes downstairs, drinks a scotch, then yells into the interphone, "For God's sake, hurry up, you piece of shit!" Their relationship, much more than a simple example of matrimonial disharmony or abuse, becomes even more bizarre as it's revealed that Lafargue locks Eve in her upstairs rooms while he goes to work every day, he drags her to prostitution engagements in a separate apartment in the city—seemingly only to humiliate her and watch her suffer horribly—and Eve seems defiant yet apathetic and never tries to escape wholeheartedly. Woven into the main story begins another story, of a man who chases a boy on a motorcycle through the forest, takes him to his house, and imprisons him in his basement amidst inhuman conditions. Then a third story begins, of a felon on the run from the law, trapped in a temporarily abandoned country farmhouse. *Mygale* is actually a genus of large, tropical spiders, and the main theme of *Mygale* is entrapment and imprisonment, of cunning spiders weaving sticky, deadly webs of intrigue that wrap around and around, in which victims flutter weakly, completely powerless to escape. The violence is excessive sometimes and is not for the weak of stomach, but the message at the end is worth all the piss and vomit: the strange codependency of the spider and the fly, and the strange twists that human nature can take.

AJ'S DESERET LOUNGE



LIVE MUSIC

Friday, July 11 Drooling Dogs
Friday, July 18th The Trip
Friday, July 19th The Trip
Friday July 25th Johnny Madsen
Trio
Friday Aug. 1st P.S.

NO COVER

Tues- Karaoke \$5
Domestic pitchers, \$6
Microbrew after 8:30pm!
Thurs- \$1 Drafts after 7pm!

KARAOKE & DJ

Every Tues. & Sat. @ 8:30pm
2000+ Songs to Pick from...

- FREE Pool on Sundays
- Big Screen Sports
- Bartz, Video Games and Music
- Newly Remodeled

Domestics, Imports, Micro Beers
NO MEMBERSHIP REQUIRED

323 SOUTH MAIN • 595-7003

ZINELAND

Scrape the Sky: Skyscraper Magazine by Stakerized!

Lately the words "music zine" have come to mean any rag that has a couple cd reviews in between everything else from salsa recipes to political diatribes to personal essays. But Boulder, Colorado's *Skyscraper* has kept on target with nothing but cover to cover music and some of the most intriguing sounds out there, people like **Wire** and **Flaming Lips**, **Black Keys** and **Mountain Goats**, in interviews, reviews and thought provoking features. Instead of spreading themselves too thin, the zine has covered a wide range of music with more depth than dozens of other reads out there. Editor **Andrew Bottomley** and publisher **Peter Bottomley** expounded at length; this excerpt barely scrapes the surface.

SLUG: How/when/why did you start *Skyscraper*?

Peter: We published the first issue of *Skyscraper* in the spring of 1998. The idea of starting a music fanzine first took hold at the end of 1997, and to be perfectly honest I can't remember what sparked the initial idea. We have both found ways to be involved in the music scene outside of playing in a band, since neither of us plays an instrument. We made cut-and-paste zines in high school, and so we did have some interest in the medium. But the initial reason to start *Skyscraper* was partially to be more involved in the music scene but also as a means to support the music that we felt deserved attention. There was a ton of music that we liked from all different genres that just didn't seem to be covered in the press, so starting our own zine was one way to highlight those bands.

SLUG: How do you pick what groups to interview or feature in the magazine? Is there a certain type of music you focus on, besides just indie rock, what is the common thread?

Andrew: I cringe when I hear "indie rock," it sounds like a slur to me. To hardcore kids, calling us an indie rock magazine was equivalent to calling us sell outs. But I digress. If you had me cornered and forced me to declare what style(s) of music we focus on, I'd probably settle on "post punk" or "art rock". But like Peter said, we cover too broad a range to really nail it down. Readers either love us or hate us because our coverage is so varied and eclectic. I like things that are eccentric and a little abnormal, and those traits are expressed through all kinds of musical forms, from industrial noise and black metal to electro-pop and country blues. I can find something I like in almost any kind of music. There are no limits. As far as picking groups to cover, the bottom line is whatever "speaks to me", or rather whatever blows me away. I'm sure there's a formula, some chemical reaction in my brain that hears a band and goes "I need to cover these guys." But no amount of good press or publicist zeal is going to sell a band to me, it really is me hearing something and it blowing me away. *Skyscraper* is sort of a diary about music, an ongoing tale of love affairs and hateful diatribes, only presented in a form resembling an academic or literary journal more than anything else.

SLUG: Why do you only have music features, unlike other zines, which branch out to talk about movies and other pop culture topics? Has the focus narrowed since earlier issues?

Peter: In earlier issues we did have columnists, and within those columns topics such as politics would be discussed. We also used to run non-music articles that covered various pop culture or media issues, and we have published reviews of books, comics and movies before. But in general I feel that there are so many mainstream magazines that try and cover

every medium of entertainment or pop culture that the format is a little tired. So why not focus on what we're most interested in?

Andrew: We played by the fanzine rules, as established by Maximum RocknRoll and the like, for the first couple of years and had columns covering politics, personal lives, and so on. And we covered film, comics, other fanzines, delved into history and health issues, et cetera, et cetera. But there came a point where I felt like we were being redundant, not necessarily of ourselves but of all the other similar fanzines around us. And it was clear that music was our number one thing, what we most cared about and what we were the best at covering. So, we just focused on music. I care about politics, especially right now, and I'm very concerned, but I never felt like I or my staff were the best at expressing those views in the written form. Plus, we only publish an issue every few months, so it's too difficult to stay current on political affairs. There are plenty of good publications like *The Nation* or *Mother Jones*, or other

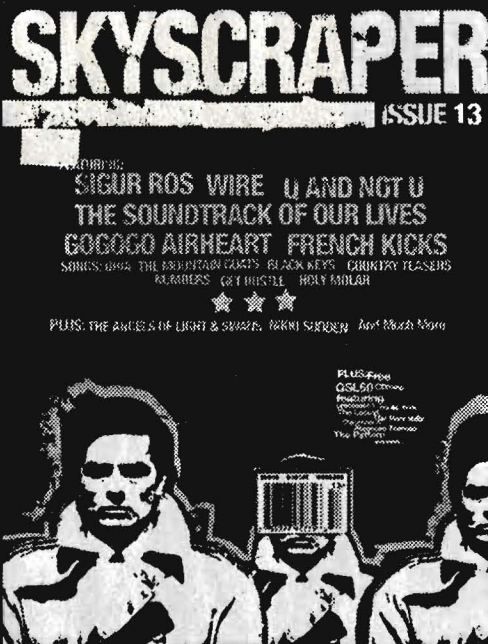
fanzines like *Punk Planet*, or radio outlets like NPR or BBC, that cover those issues better than we ever could. But we can give the world something special with

our music coverage - I really feel like we're covering unique music that might otherwise be ignored, or at least covering a lot of music in a unique way. If I didn't feel that way I wouldn't bother doing *Skyscraper*.

SLUG: What are some of the difficulties you've encountered in publishing the zine? What has gotten easier about doing it? How has the zine changed over the years? What role does the website play, to just try to draw people to read the hard copy or as an alternate media?

Andrew: Publishing a fanzine is all difficulties, but the love that drives you to do it supercedes all the hardships, and ultimately makes it worth the trouble. Seriously, unless you're somehow incredibly lucky, you're delusional if you ever think you can make money off of a fanzine. Even after all our years, with all our notoriety, all our business contacts and solid distribution, we still can't turn a profit off of *Skyscraper*. But if your fanzine is a labor of love, which it must be, then your reward is obvious. The business end of things (ie, selling the magazine, as well as actually getting paid) is going to be the hardest for anyone. Writing and producing a fanzine is

hard work, but ultimately it's fun and easy so long as you're doing it for the right reasons. But the magazine industry is a crappy world for the "little guys". It's hard to get a fanzine into stores and even harder to find people in the industry that you can trust. But it's easier now, we know how to deal with it. Like almost any business, especially the entertainment industry, it comes down to who you know and knowing the right contacts to get stuff done. If you hang around long enough, you pick that stuff up. As for how *Skyscraper* has changed, apart from design and print quality of the issues, I think the biggest change is that we've just become more professional. And again, to the punk rock community, "professional" is kind of a dirty word. Not sure why punk rockers are so opposed to progress. I would boldly claim that our ideals haven't changed at all since we started. We've just gotten smarter about our business and accepted the advantages that were presented to us by becoming a larger, long running fanzine. We now have the opportunity to interview almost anyone we want, even people like **leggy Pop** or **Nick Cave** - these people who are essentially heroes to myself and almost anyone who reads *Skyscraper*, but who 4 years ago we could've never had a chance with. The amount of content in the zine has obviously increased a great deal since the early issues, we're now well known for our bulky issues. And the other major change has been the writers, it's shifted from Peter and I writing most of the content to just me writing it to, now, a full "staff" of writers with me penning less content and filling the proper "editor" role and just selecting and managing everything.



SALT LAKE VS. PORTLAND

by Gared Moses

Utah Vet Makes a Scene Comparison

They met at a garage sale.

Foil Kit Lampy consists of two individuals. Originally developed as a solo rock project, Heidi A. Hull and Jason Rabb (Bad Yodellers) came together to create what they describe as "character music with a hint of emo humor and a weird twist."

I met with the two of them to discuss their band-workings and to collect some of their thoughts on a very interesting topic: scene distinction.

You see, Heidi grew up in our beloved city and once played in a local band by the name of **Slow**. About five years ago, she moved to Portland, looking for girls and musicians to team up with. She recently moved back and is excited to record, play and hit the road with Jason on a national tour. She's toured several times under the name Foil Kit Lampy and plans to continue working her way through what she calls the "homo rock scene," which there is much less of here than in Portland, she says.

One of the questions I asked was how she thought the separate genres or "cliques" within each city tend to network within themselves. Or, how do different-styled musicians get along? She explained that there's less competition between the artists in Portland, but added that Salt Lake has become much less competitive during the five years she was away. She sees the Salt Lake scene going in a similar direction, embracing more artistic musical ideas, and she notes that a lot of the younger generation is taking hold and showing their creativity.

It was also pointed out to me that altogether in SLC, there are less house shows. Portland also has more emo boy-bands and cutie-pie bands.

"Politically, Salt Lake has less young people lobbying and voting, but more in numbers," she told me. "Musicians fight for causes in Portland,

which is something I would love to see more of around here."

Foil Kit Lampy is happy to be back home in Salt Lake and looking forward to getting back in the swing of the local scene. They are scheduled to play at **Todd's Bar And Grill** on **Saturday, July 26** at 9:30 p.m., where you can catch their set and get your hands on one of their recordings.

In closing, Heidi wanted me to give a shout out to Chubby Bunny and to say that SLC is doing a great job in the direction of music!



Jason Rabb and Heidi A. Hull

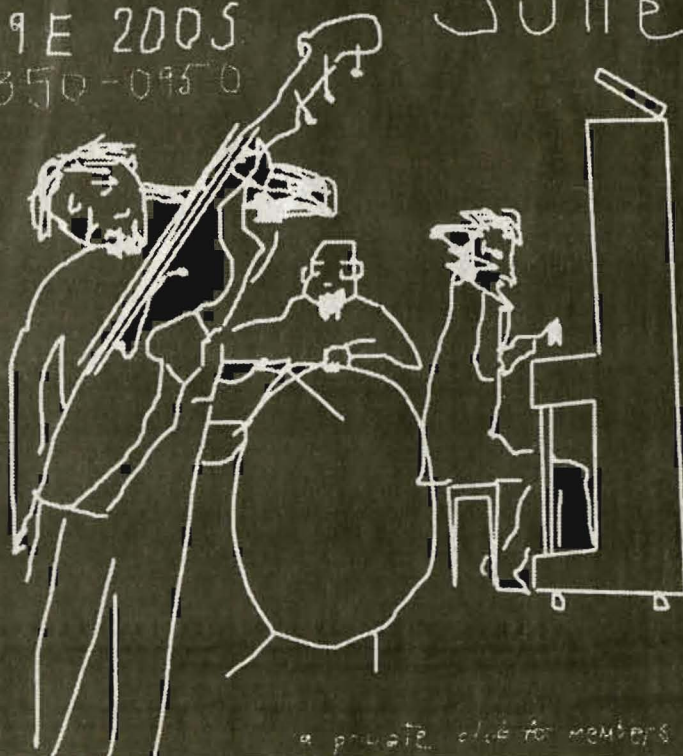
Photo: Josh Schuerman

MONK'S

19E 2005

350-0950

June



a private club for members

- 6/4 Wed AFRO OMEGA
- 6/5 Thurs Ridge Runners
- 6/6 Fri Kerosene Heaters
- 6/7 Sat Karaoke
- 6/8 Sun Real Eyes
- 6/9 Mon Lion Head
- 6/10 Tues Open Mike
- 6/11 Wedn Jebu
- 6/12 Thurs SCARD
- 6/13 Fri Erosion
- 6/14 Sat Karaoke
- 6/15 Sun Steve Lyman Trio
- 6/16 Mon Lion Head
- 6/17 Tues Seed at zero
- 6/18 Wedn Eutopia
- 6/19 Thurs Kettle Fish
- 6/20 Fri TBA
- 6/21 Sat Karaoke
- 6/22 Sun Andrew Trio
- 6/23 Mon Lion Head
- 6/24 Tues OPEN MIKE
- 6/25 Wedn Good For Cows
- 6/26 Thurs TBA
- 6/27 Fri Road House Blues
- 6/28 Sat Karaoke
- 6/29 Sun Universal Fusion
- 6/30 Mon Lion Head
- 7/2 Wedn AFRO OMEGA

WASTED LIFE

BY
DAVE BARRATT

*where the fuck did the anger go
this isn't punk as i've come to know
you play your happy songs but you know
it's a farce
you're the reason why all of punk had to
start*

*you turned years of hard work into a joke
we can't relate 'cause we're all broke
you took our community and built up a
wall
you know what i think WE'LL KILL YOU
ALL!*

TEAR IT UP - "Through Being Cute"

The other day, I saw one of those glossy Warped Tour brochures, full of ads from corporate sponsors and photos of bands who looked more like actors on the WB Network than anyone who had ever owned a punk record. I could have bitched and moaned endlessly about how mad it made me, but those TEAR IT UP lyrics sum up my feelings about

Warped Tour much better than I could have myself.

Ready for some fast and smelly hardcore punk as only your local basement can provide? On Saturday, June 12, **UPROK** will host **HIT ME BACK** with locals **PRINCESS DIE**, **SCABIES** and **THE ATTACK**. **HIT ME BACK** are a skate-thrash band from Los Angeles (historical note: 'thrash' was used to describe hardcore like waaay before it was used on metal, dude). **PRINCESS DIE** reminds me of Filth or Grimple. I saw them play a few weeks ago and their fast, messy punk hit the fuckin' spot. I don't know much about **SCABIES**, but I've wanted to see them play for a while now. **THE ATTACK** play fast hardcore punk in the classic U.S. style, like **7 Seconds** and **Necros**. Doors open at 7p.m. and the show will cost five or six bucks. What else are you going to do on a Saturday night, wait around the house for your boyfriend or girlfriend to not call?

Finally, instead of going to the mall for more of the same old shit, try one of these DIY mail-order labels. All are fast, reliable and honest. Punish the posers with real punk music played by real punks!

Ebullition Records, Goleta, CA:
www.ebullition.com
DeadAlive Records, Philadelphia, PA:
www.deadaliverecords.com
Hardcore Holocaust, Richmond, VA:
www.hardcoreholocaust.com
Havoc Records, Minneapolis, MN:
www.havocrex.com
Headline Records, Los Angeles, CA:
www.headlinerecords.com
Life Is Abuse, Los Angeles, CA:
www.lifeisabuse.com
Prank Records, San Francisco, CA:
www.prankrecords.com
Sound Idea, Brandon, FL: www.soundideadistribution.com
Sound Pollution Records, Covington, KY:
www.sound-pollution.com
Stickfigure Distribution, Atlanta, GA:
www.stickfiguredistro.com

FEATURING VIDEOS FROM:

JIMMY EAT WORLD

MIDTOWN

THURSDAY

THRICE

A.F.I.

POISON THE WELL

TAKING BACK SUNDAY

STAIRWELL

THE ATARIS

AUDIO KARATE

STRUNG OUT

THE LAWRENCE ARMS

THE BEAUTIFUL MISTAKE

CONVERGE

AND

SHADOWS FALL

CINEMA BEER BUDDY

PUNK ROCK VIDEO COMPIATION



HR668-DVD / VHS / CD

Cinema Beer Buddy is the fifth installment in the "Cinema Beer" series, filled with hard to find music videos and lots of bonus footage. Also available on VHS and soundtrack CD. (see also: Cinema Beer Belly, Cinema Beer Nuts, Cinema Beer Goggles and Cinema Beer Të)
Out 7/8/03!



www.hopelessrecords.com

po box 7495 | van nuys, ca | 91409 | usa

Glitter Gutter Trash

by Ryan Michael Painter

The Dark Arts Festival for 2003 came and went far too quickly, with vastly improved local performances alongside some astonishing national acts. David J's cabaret performance was fantastic (and for those who weren't amused by the medium could at least take heart and enjoy the acoustic set that was included). Claire Voyant were amazing, far better than their performance at Convergence a few years back (and I loved them then). I was overwhelmed by the kindness of Bella Morte, and their set, although a bit disjointed, was enthralling. Of the local acts, Tragic Black was clearly the most improved over last year's performance, and it was a pleasure to see Domlana release their much-delayed debut. I have very mixed feelings regarding Redemption—having watched the rise and fall of Rosetta Stone (clearly a massive influence, along with The Mission) from a very close proximity, it is difficult for me to not lament what once looked like a bright future. Were it 1994, they'd have a great chance at success in Europe—as it is, even comparable acts like Funhouse and the Merry Thoughts don't get any attention anymore.

Dave Gahan *Paper Monsters* Mute/Reprise

Admit it, when the news surfaced that Depeche Mode's Martin Gore and David Gahan were both working on solo albums, you could bet that David's was going to be the one to be lackluster. This, of course, was based off the idea that if David's writing was any good, he would have at least penned a few Depeche Mode hits by now. I did. I was wrong. In the end, it was *Counterfeit 2* that dragged along, while *Paper Monsters* trampled the low expectations (even though there is the occasional daft lyric). Caught somewhere between rock and synth-pop, the album doesn't sound all that different from Depeche Mode's last offering, *Ultra*. Perhaps it would have been nice to see a more drastic departure (imagine if old friends Primal Scream had offered an injection of reckless noise to the mix), but ultimately, that might not have been as effective. Besides, you have to respect an artist who is willing to take shots at the person he's been on the way to being the person he is. Overall, a mature effort that will probably get less praise than it deserves.

Two Loons For Tea *Looking For Landmarks* Sarathan

By enlisting Tori Amos alums and friends Matt Chamberlain (who yet again proves why he is a highly sought-after drummer) and Eric Rosse alongside Trey Gunn (King Crimson, David Sylvian), you might expect to find deconstructed angst, but instead, these Two Loons, vocalist Sarah Scott and multi-instrumentalist Jonathan Kochmer, offer up a deliciously complicated record with moments of pop bliss light on sugar and high on substance. There is a touch of jazz, some ethereal elements, a pop lick here and there and some plaintive vocals mixed through poetry. The small textures and sounds surrounding the main structures are brilliant. There is a bare honesty that is rarely touched and along with Mazzy Star and the Sundays, Two Loons For Tea have found it. Radio might be interesting again if, rather than latching on to somewhat talented but marginalized talent, it took to bands that are talented enough to write songs that don't all sound the same or depend on executing the perfect pop formula.

Various *Super-Cuts* Startime International

Designed to compensate for the lack of a single market in America combined with the myth that all compilations must be full of horrible

songs that should have remained unreleased or have already been played to the point of suicide, *Super-Cuts* collects an eclectic mix of lo-fi 60s devotees, indie-pop romantics and groove-laced popsters with some synths thrown in here and there. I could list off the bands; you wouldn't know any of them, which is the point. This isn't to say the album is flawless—these are demos from unknown bands and from time to time, it's easy to pinpoint why they haven't been sucked in by the major labels, but for the most part, it's good for anyone who is looking for something that isn't prepackaged to meet industry minimums. (Let's be frank; after all, when was the music industry known for keeping high standards when low quality sells just as well if not better?) Next year's darling could easily be featured here. I'm particularly charmed by The Realistics myself.

Singapore Sling *Curse of Singapore Sling* Stinky

Singapore Sling is Iceland's contribution to dirty rock à la The Warlocks, BRMC and Jesus & Mary Chain (both the early distorted chaos and the later stripped-back acoustic based rumblings) with a little Love & Rockets tossed in, and when they are at their best, they craft catchy pop tunes under the distortion and white chaos. There are times in the middle of the album when the pop sensibilities are lost in long roaming numbers like "Midnight" and "No Soul Man," but tracks like "Listen," "Overdriver" and "Summer Garden" make up for that. A solid release that doubles as noise for driving past midnight or shaking off life in the back booth of a dirty bar.

Judith *Pills EP* Neue Aethetik

All I ever knew about the Neue Aethetik label was a soured relationship with Faith & The Muse and assumed that Judith was a band of the same ilk. This, however, is not the case. Rather than stealing from the UK goth revolution of the 80s, Judith borrowed from a more contemporary British indie scene à la Gene with a touch of menace to go along with the pessimistic outlook. "Pills" is a nice single (even if the chorus could use a bit of a push, considering how similar it is to a recent Natalie Imbruglia song and the three additional tracks aren't just filler). Yes, at times, vocalist Christopher David sounds like a strung-out David Gahan before he started to expand his range, but he's still less grizzled than the Psychedelic Furs' Richard Butler. I'll definitely have to look into picking up one of their full-lengths.

The Parkinsons *A Long Way To Nowhere* Elevator Music

Infamous and tasteless, The Parkinsons kick aside pop antics and return punk rock to the sewers. Sounding like a resurrected Stiv Bator and the Dead Boys, with onstage antics that would make G.G. Allin proud, they don't bring a drop of originality; they never claimed to. Instead, they offer up nine slices of sleaze "produced" by former Jesus and Mary Chain alum Jim Reed (one imagines Jim asking the boys to put their clothes back on and to please refrain from urinating on each other just long enough to record the next track). Is it any good? Not noticeably, but that isn't the point. The Parkinsons exist to shock concertgoers, get arrested, upset venue owners, have sex (sometimes with their equipment mid-show), piss in a few beers, make headlines and last of all, make music. Despite the disturbance, there isn't enough substance here to consider them as important as those they emulate.



oneamyseven@kommandzero.net

photo by .ke

Normally I would use the intro to talk about upcoming shows and events. So far, the summer is looking a little dry, so I decided to write about something a little different—movies. Of course, most industrial musicians take a lot of samples and influence from movies, particularly from the horror and sci-fi variety. There is a strong visual element that correlates well with the music and sometimes I find myself muting the television and cranking up the music. I have my personal favorites in what I would consider industrial movies, and here are my top 10 movie recommendations:

1. *Tetsuo: The Iron Man*
2. *Tetsuo II: Bodyhammer*
3. *Pi*
4. *Blade Runner*
5. *The Brothers Quay (any)*
6. *The Secret Life of Tom Thumb*
7. *City of the Lost Children*
8. *The Fifth Element*
9. *Dead Alive*
10. *Alien*

I just got word that there is a show happening in July. **Fiction** 8, **Caustic Soul**, **Carphax Files** and **+Maschine Fetisch+** will be playing at *Sanctuary* on Saturday, July 19th.

Top 10 for July

1. **Dulce Liquido** - *Shock Therapy*
2. **This Morn' Omlina** - *Le Serpent Blanc/Le Serpent Rouge*
3. **Haujobb** - *Vertical Theory*
4. **Ladytron** - *Light & Magic*
5. **V/A** - *Daruma*
6. **Boundless** - *Perpetual*
7. **Nymphomatriarch** - *Nymphomatriarch*
8. **God Module** - *Empath*
9. **Norm** - *Zeithian*
10. **Suicide Commando** - *Face of Death*

Suicide Commando's Johan Von Roy reached his peak with the 2000 release of *Mindstrip*. Fourteen years before that, he was experimenting with minimal electro and raw Dive-like vocals (ironically, Dive toured with him on the *Mindstripping* tour). He worked his way onto the dancefloor with "Hellraiser," "Raise Your God" and "Love Breeds Suicide" and reached the popularity of acts like **Wumpscut** and **Funker Vogt**. With the new single *Face of Death*, Johan is striving to maintain the momentum he built up with another harsh electro-tune about death. I don't foresee this song being as successful as the singles from *Mindstrip*. Had *Face of Death* been released before 2000, it may have had more appeal.

I was willing to give the new **Fictional** a chance since I really liked the first album, *Fictitious*. While it is still a better sound for the group than the new turns of **Funker Vogt** and the far-from-interesting songs of **Ravenous**, it still sounds like the same recycled pieces from those projects with similar vocals in that chanting style and melodic 4/4 danceable stuff. I am guilty of enjoying a couple of songs on **Fiction**, but it's probably not something that I will indulge in too frequently. If **Funker Vogt** is too angry for you, then **Fictional** might work better for your four-on-the-floor needs.

To celebrate 10 years of Ant Zen, a double disc CD with 32 artists of the label have come forth with the latest compilation, *Daruma*. In this case, "daruma" is defined as the many faces and expressions of theatrical Japanese masks—and for the sake of the compilation, the many faces of the Ant Zen artists and the highs and lows of the label over 10 years' time. This compilation truly gives off the essence that the label is quite diverse. The first disc contains 17 artists ranging from the danceable rhythm noise of **Roger Rotor**, **Iszoloscope** and **Asche**. What once was **Celluloid Mata** is now **Cell Auto Mata** with **Philipp Münch** from **Synapscape**. "Hipster [aggression mix]" shows the new change is a positive new outfit for **Cell Auto Mata**. **This Morn' Omlina** is becoming one of the electro leaders in the noise scene and also adds a splash of club-ready EBM with "Epoch [ocf]." This first disc celebrates the diversity from **Orphx** and **Axiome** to **Contagious Orgasm**, **P.A.L.**, **Mental Destruction** and **Hypnoskull**. The second disc is less energetic and playful than the first, but explores the beautiful depths of Ant Zen's softer side with **Noosa Hedz**, **m2**, **L'ombre**, **Ah Cama-Sotz**, **Vromb** and **Klangstabil**. I am having mixed feelings about this compilation as it doesn't seem to work together as a whole—but realizing it is 10 years of history with the peaks and falls of Ant Zen makes it a wonderful documentation of that time. As a music sampler, *Daruma* will have something for everyone: industrial, metal, EBM, rhythm noise, experimental and IDM—it's all there.

If you aren't already familiar with **Dulce Liquido**, it is the work of **Racso** of **Hocico**. The second release of the Mexican artist, *Shock Therapy*, is stunning and absolutely infectious. I have to admit that I never bothered with the first album, *Disolucion*, since everybody said it was only worth it for the one song, "Disolucion." Besides, the track was already available on a compilation put out by **COP International** on a compilation. Now I would like to check it out as I am overwhelmed with the quality of *Shock Therapy*. The album of 14 tracks is broken down into two categories; the first being more of the Hocico-sounding danceable EBM with distorted, shrill vocals. However, there are only three tracks here like this—"Pissed Off," "Anticristianos" and "Under the Silence." The rest of the album is what I would consider more-or-less rhythm noise. This was a pleasant surprise for me. Pounding noise woven with captivating strings sucked me right into the ambience. While I don't feel like the rhythm noise area is quite **Racso's** thing, I still find this CD to be a pleasant surprise. Some of the noisier tracks get a little boring and redundant, but ignore all that; the good tracks are brilliant.

YOUR ATTENTION PLEASE

PLEASE YELL IF YOU ARE PAYING ATTENTION



ALL NEW
ROCK CONCERT
EXPERIENCE!

blueman.com

blue man group



THE COMPLEX ROCK TOUR ★ ONE NIGHT ONLY!

WITH GUEST VOCALIST TRACY BONHAM + SPECIAL GUESTS VENUS HUM



THE COMPLEX,
IN STORES NOW!



The Theater at
Delta Center

AUGUST 4

Get Tickets At



Tickets available at Delta Center Box Office, on-line at ticketmaster.com and at all [ticketmaster](http://ticketmaster.com) outlets, including Fred Meyer Stores, and Graywhale CD Exchange. Charge by phone: (801) 325-SEAT. Group discounts available. Call Toll Free 877 BLUE TIX.

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Produced by Clear Channel Entertainment.

This Bird Has Flown: **BIRDMAN** Records

People who operate indie labels sometimes come by their independence in unexpected ways. The founder of Birdman Records has seen music from the bird's-eye view of one of the largest corporate megaliths in the world, and broke free from it to start his own imprint from scratch. In his mid-thirties, **Dave Katznelson** has already been involved in the music industry in a big way for close to two decades, having worked in the A&R department at Warner Bros since 18 years old until the middle of the 90s, when he felt the urge to spread his wings towards something different. Before leaving the label, however, he had already brought us artists who changed the face of music.

"I started Birdman while still at Warner Bros., as A&R Vice President," he explains. "I got tired of not being involved in the whole process of a group's development. I started putting out 7"s. My first one, in about 1995, was **Commode Minstrels in Bullface**, with members of **Mr. Bungle**, **Caroline** and a drummer for the **San Francisco Symphony**. It was completely self-packaged and distributed; we even glued the sleeves together!"

He was still with Warner Bros until 2000, when he left the corporate world. Birdman's first full-length releases included *Hatoba* from the **Boredoms**, **Tom Reschon** and **John Frusciante**, and he never looked back. "I don't think of Birdman as a home of freaky, psychedelic music," he counters to common perceptions of the label. "I just see it as a bastion for interesting music. My tastes are reflected in an eclectic amalgam. Everything from blues people like **Otha Turner** to the **Warlocks**. I am proud of the label because of that. I had a good run at Warner Bros. I signed the **Flaming Lips**, **Nick Cave** and **Shane McGowan**. But it's a wonderful time for indie labels."

Freed from the pressure to create massive sales, he has been able to make available the sounds of the **Boredoms**, after their WB association had run its course; **Static Taxi**, featuring the final recordings of ex-**Replacements** guitarist **Bob Stinson**; the experimental noise of **Breast Fed Yak**; compilations of great bluesmen and movie soundtracks from 60s B-movie horror king **Herschell Gordon Lewis**.

"The only niche I think it fills is that we try to make it all high quality," he believes. "I'd like to think that people who listen

to *Birdman* stuff have their minds pushed to expand their musical intake."

He continues enthusiastically, "this is the best roster I've had right now, since I was at Warner Bros. We are excited about releasing some rare **Electric Prunes** (best known for 60s hit "I Had Too Much to Dream Last Night"). ... I think the three greatest psychedelic bands were the **Prunes**, **13th Floor Elevators** and the **Chocolate Watchband**."

Why release an obscure artist like five-and-drum band leader **Otha Turner**? "Five percent of every genre in music is brilliant. My goal is to listen to that five percent. ... At its heart, *Birdman* is about music that is astounding. And **Turner** is a true American original; he represents the oldest form of living American music."

The **Warlocks** weren't as well-known when he signed them, he says, to account for *Birdman's* largest commercial success. They wanted to put out vinyl, and *Bomp* wasn't able to accommodate that. He met them through **Larry Hardy**; went to see them and "they blew me away. It's hard to account for a band's rise in popularity," he admits, "but **Bobby Hecksher** is a great artist, and they have a strong lineup. ... The stars seem to have aligned correctly. I got a good deal for them to tour England as well as the States."

"At a place like Warner Bros, you try to work with bands you enjoy. I left the major label world because I couldn't deal with some music I didn't like, although trying to make a good record with music that's not your favorite really teaches you how to make good records." There is no lack of fascinating ones hatching at *Birdman*. He is excited about a new solo album by **Paula Fraser** of **Tarnation**, as well as a new album by stoner rockers **Modey Lemon**.

If that wasn't enough, his hands are full managing six other labels under the *Birdman Recording Group* umbrella. *Tariff Records* is experimental. *Sepiatone*, in which he is a partner, reissues 70s greats like **DMZ**, **Ornette Coleman** and **Alice Coltrane**. He describes *BRG* as "underground black culture in the 70s" like afro beat group the **Dank** and **Van Dyke Parks'** calypso recordings. *Tornado Records* is all Texas music by people like **Doug Sahm** and **Joe King Carrasco**. *Howling Records* is dormant at the moment. In the *Pocket Records* features North California stuff like a live recording of the group **Vinyl** with **Bernie Worrell**.

Away from Warner, he isn't without ambition. "I want to grow the label so I can spend more money making records and marketing records," he says. "Right now I can only contract with a group for three or four recordings. I'd like to compete with the largest indie labels. I would love to work with someone like the **Flaming Lips** or **Ween**. I may work with **Greg Dulli** of the **Afghan Whigs**."

You shouldn't put too much money into initial releases and get bands too much in debt trying to pay back advances, he explains. I couldn't resist asking him about the veracity of **Steve Albini's** much-reprinted fable of a small band signing to a big label and ending up massively in debt. "I don't put a lot of credence in what **Albini** says; he's so one-sided," he contends. "But you should only go to a major label if you have a potential hit song. ... It takes a half a million to a million dollars to get a song on the radio now. Majors aren't interested in artist development any more. Gone are the days when they would hire someone like me to sign someone like **Nirvana**."

The Warlocks cast their spell on the Zephyr Club with the Ravonettes July 16. Don't miss it.



Local CD Release Parties:

Form of Rocket CD Release: Aug. 1, *Bricks*, w/The Locust, New Transit Direction, Hella and Rah Bras

Maladjusted CD Release: Aug. 1, *Club Halo*

Flatline Syndicate CD Release: July 18, *Club Dv8* w/Mix Mob, Cryptobiotic, Saint Dog (KMK) & Dirty D (Chola)

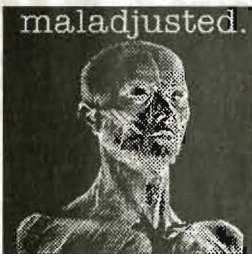
Pagan Dead CD Release: July 31, *Urban Lounge*



Form of Rocket, *Lumber*

"It's in the smell," says Curtis, one of the lead screamers/philosophers of Form of Rocket, in "Sack of Smashed Assholes," but it's also in the gut. Form of Rocket, with *Lumber*, seems to be changing the roots of their inspiration from the complex, perfection-ridden, technical regions of the intellect down somewhere ... more primal. This music is yanked from the heart, the gut, the soul; pure molten feeling floods

from the speakers, raw, murderous screams scrape your eardrums, brutal drumming assaults your senses, passionate lyrics simmer in your brain hours after delivery. "Living in a World of Change and Shit" is one of my favorite new FoR songs, slow and wise, it lumbers and sways like an elephant's stride, leaving weighty tracks behind. I love Track No. 8 too! Even the slow "For the Judge," the "campfire song," as Curtis calls it, is haunting and emotional, effective in its simplicity. It's as if FoR has stripped off all the branches from a tree, then the bark, then the wood itself, until all that's left is a honeycomb and some random bees left at the middle. They then get rid of the bees and the honeycomb, until all that's left is the honey, the essence of feeling and meaning, all that matters, and that's what *Lumber* is.



maladjusted.

Maladjusted, *Self-titled demo*

The big, thick hooks of Maladjusted's dark rock completely bowled me over from the beginning of the album. There are so many bands out there that aspire to play dark, alternative rock that are so bland and terrible; it's a relief that Maladjusted has veered away from that abyss. Maladjusted is good at bringing emotion out of their music, not flattening it like a sardine in a tinny little box. "The Way Back Down" has

smooth-as-silk transitions and chordal progressions; the driving guitar riffs and even, pummeling bass swamp you darkly like the killing roots of eucalyptus trees in dank Floridian everglades. The vocals maybe aren't as strong as they could be in "Frayed," but the vocals shine in "Laugh Track" (and the actual laughter at the end reminds me of Dig's "Conversations").



Her Blacklist, *Self-titled*

It's funny the boys of Her Blacklist even recorded an album, due to their improv instrumental status. The mystery that is Her Blacklist continues, with a sound that defies categorization. It could be sludge metal à la Neurosis, with its meaty, drony fuzz guitars, but Her Blacklist is not traditional balls-out, slamming sludge metal—it gets too darkly effervescent and melodic at times, too tender—yeah, tender as

the gleam of a knife before it slams into the ribcage of someone you love, but still. The low bass tugs like the undertow of an ocean, and the big crashes on the cymbals around the 13-minute mark of the half-hour-long "You're Safer With Pete" are fantastic. Echoey, whis-

pering, despairing vocals that surface from time to time remind me of voices in a concrete chamber before the gas is turned on; the horror of what one human can do to another ... The sound of frogs ribbeting around the 20-minute and 30-minute mark are great. All in all, Her Blacklist razes to the ground all the stupid, inane music that surrounds us and suffocates us every day and cuts a straight path to the center of your soul.



Nothing for Now, *Self-titled demo*

"Just because we aren't from SLC doesn't mean we can't rock," Colin of Cedar City-based Nothing for Now wrote to me. He also said they're really liked in Cedar City, asked to play all the city's special events, etc. I was doubtful at first—I mean, how many bands are there in Cedar City?—but after listening to their demo, I can honestly say Nothing for Now is on a level with the best bands Salt Lake has to offer, and

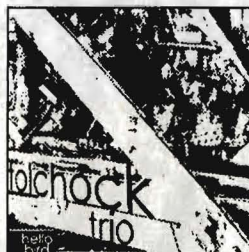
are better than most national bands in the same genre. Typical pop-punk/power punk usually annoys the hell out of me, but Nothing for Now is darker and moodier than most of it; they pull off their non-cheesy brand of it like a bunch of whiz kids. Multiple rhythm changes, good clean production, tight delivery, clear, sharp vocals, good backup harmonies, great, catchy songwriting and smooth transitions all seriously impressed me. "Ending Hours" is my favorite track. A very solid debut demo from a band from the Netherlands of Utah.



Estatia, *Self-titled demo*

Wow, lots of self-titled demos this month, huh? Like I mentioned in Nothing for Now's review, I'm not a good judge of power-pop and pop-punk, and that goes for indie-pop/emo-punk and all the subgenres thereof. Estatia's a good, solid band: sometimes the vocals are a bit too Kleenex-laden for me, however. But I have to admit, covering "Like a Prayer" took some courage. "Still" is a great track, start-

ing out with a dreamy acoustic guitar, getting almost screamo in the harder parts. Perhaps Estatia's strongest point is their lyrics dealing with heavier topics than is usual on the emo/indie playground: "For what and who have I been dragged down, scarred and torn apart ... Please put the hammer down/close the coffin now/anything for you, my dear" ("Still"); and "My life has been trivialized/My mind has been horrified/Take it away/All this pain inside" ("Take Rage," my favorite track).



Tolchock Trio, *Hello Bird*

And hello to you! I'm finally getting around to reviewing TT's *Hello Bird*, and yes, thank-you, I'm embarrassed by my procrastination. The production of *Hello Bird* is amazing, and the album overall is a very coherent, powerful and almost, dare I say, epic first album for a band; Tolchock Trio have really developed their sound nicely over the last year or so, and this album captures that progression perfectly. The

album starts out with the wistful, raw rock of "California/Amsterdam" and goes on to the Pink-Floydish bridge of "Treble 5" to the laidback swing of "Waltz" to The Beatles-like dreamy psychedelia of "KART." "Gotta Disaster" is a standout—its discordant guitar and beat remind me of a demented march—perhaps the march off a cliff with all the other lemmings, and the song expresses perfectly just how screwed-up of a concept that really is ... as ... you ... fall ... into ... the ... water.

THE SUICIDE MACHINES

by Fat Tony

I will remember this year's Warped Tour as being decidedly average, sporting outrageously priced cups of ice, sub-par performances from seemingly apathetic bands, and lock-laden crowds that didn't know a circle pit from their armpits. The only standouts I saw were **Dropkick Murphys** and **The Suicide Machines**, the latter of which did more fraternizing with the crowd and kicked more ass than opening bands are usually allowed to. Later that day, after battling my way through the three-city-block line of pre-teens waiting to kiss **Davey Havok's** leather-clad ass, I reached the **SIDEONEDUMMY** Records tent. Here I met The Suicide Machines vocalist, **Jay Navarro**, who was swell enough to take a few minutes from shooting-the-shit with fans to shoot-the-shit with me:

SLUG: I hear your original name was Jack Kevorkian and the Suicide Machines.

J.N: Actually, our first name was The Ugliers, then we turned it into Jack Kevorkian and the Suicide Machines. The Ugliers, it was, uh, '91, and then the end of '91 we changed it to that. For our very first show we just changed the name.

SLUG: Ah, one of those spur of the moment things.

J.N: Absolutely. It's a Michigan reference, it just made sense. It's a reference to **Bruce Springsteen** talking about cars in Detroit, and a reference to Jack Kevorkian, obviously, 'cause he has the suicide machine. Bruce Springsteen sings about Detroit, and cars as suicide machines, so it all kinda ties in. Some weird Detroit lore, kinda.

SLUG: Do you guys have a favorite city, or are they all just another stop?

J.N: Detroit, of course, absolutely. We do these Christmas shows every year, and last year we brought **Rise Against**, and we brought out all these snow makers, and we actually had this guy dress up as Santa Claus. We had a tree onstage, and we wrapped all kinds of shirts and CDs and threw them out as presents. Detroit's the best. Sorry Salt Lake, but hey, you did good today, and it was fun and I felt it, but Detroit's still the best.

SLUG: What do you enjoy about the music business, and what do you hate about the music business?

J.N: I hate everything about the music business.

SLUG: It's been pretty good to you so far, though.

J.N: Yeah, but, it's a big pain in the ass, really.

SLUG: Hence the move from *Hollywood Records* to *SIDEONEDUMMY* Records

J.N: Yep. You know, I love playing music, and I like meeting people, and going places and getting to skate places, so that's what I love about it. I love being able to write down what I'm into; you know, feeling or what I want to express. Anyone who understands that message I think you can see it in their eyes. You just know there's some sort of weird connection 'cause they understand what you wrote at the time and can relate in some sort of way—even if it's just one song.

SLUG: What do you think about the new album?

J.N: My favorite one...it edged out *Destruction by Definition*.

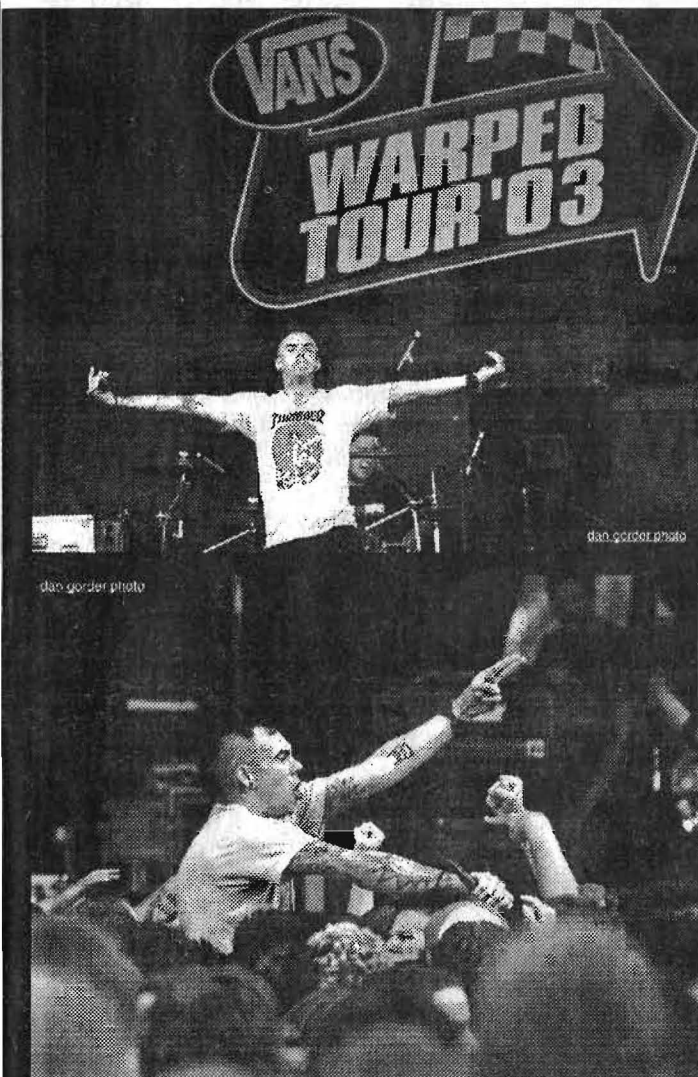
SLUG: Personally, I agree. The political edge to the lyrics really...

J.N: And it's still kinda fun too. I think we really got the social and political commentary, with almost a feeling of upliftment, somehow. We were pretty focused when we made this record, whereas I don't think we've been focused since *Destruction*.

SLUG: You seem to get compared to Operation Ivy quite often.

J.N: Yeah, well they were a huge inspiration to us, absolutely. I'd say three of the biggest influences on this band was probably them, **The Specials**, and I'd probably say **Bad Brains**, even though HR is a fuckin' freak and a homophobe. Their music's amazing, and that's why we try to experiment, we didn't know what this guy even was, we just bought all these records at once, like **Fishbone** I think was the only other record we heard, we're like "What is this shit? It sounds like reggae, but not really." So we just tried to learn how to play it, me and Dan were like, "We're gonna play this, this is what we're gonna do." But we had no clue how they were even doing that, we had to figure it all out. They were inspiring, you didn't really hear music like that right around then. There's another local band from Detroit called **Gangster Fun** that we heard and were really into.

Shortly after my fifteen minutes with Jay that Saturday at the fairgrounds, I was pelted by raindrops, while my surroundings were completely illuminated by sunlight. What a perfect metaphor for this year's Warped Tour, I thought; the luminescence of a few bands shined amidst a hail of mediocrity.



an interview
with

Rilo Kiley

by Josh
Scheuerman

They embraced silently together as silhouetted shadows settled on the cold steel rails. **Ben Rilo** and **Stephen Kiley** were in love, but afraid of what the future held. Each an aspiring football player with possibly bright but lonely futures lay ahead. Their lives that would eventually be found out and ruined in this small mid-western town was more than either boy could bear. The year was 1909 and there were no pride parades or demonstrations. Two bodies bound together with arms of flesh is all the support they had. The conductor didn't see them until it was too late and the momentum of the train was too great as it cascaded through the ties that bound two lovers, silently standing together, silhouetted as one.

As these two were separated by death, two other friends are separated by distance. "There are oceans and waves and wires between us," **Blake Sennett**, one half of Rilo Kiley's Lennon/McCartney writing team, was waiting in his apartment in Echo Park, Cal. Meanwhile, 6,116 miles away, **Jenny Lewis** had survived a night of a blacked-out club and 300 devil-hat wearing, chanting Spanish soccer supporters on the last **Postal Service** tour stop.

In early 1995, a mutual friend introduced the two and slowly they warmed to each other. Sennett remembers recording some guitar on a 4-track and next time he heard it, Lewis had laid lyrics over them with surprising results. "I thought it was really good, so then we started writing together," he says. Adopting their name from that section of track where two men had stood a long time ago, Jenny and Blake, along with bassist

Pierre de Reeder and **Dave Rock** on drums, released their first recordings (the self-titled *Rilo Kiley* and *The Initial Friend EP*) on their own label, *Rilo Records*. In 2001, they released *Take Offs and Landings* with new drummer **Jason Boesel** on *Barsuk Records* in Seattle, Wash. This connection would be quite significant later.

Lewis and Sennett had each been child actors while grow-

ing up and have been in either TV or movies annually for 13 years. Their last appearance was in 1999 on the WB's TV series *Once and Again*, where they played themselves as Jenny and Blake of Rilo Kiley. Sounds like a great cue to close curtain on acting and pursue music? "I really never thought I was good at acting. I always thought Jenny was way better," says Sennett. Lewis herself has also been too busy for Hollywood, but won't rule anything out: "Maybe in the future, but music is keeping me too busy right now."

After a short tour with **Cursive**, Rilo Kiley were asked by **Tim Kasher** (*The Good Life*, *Cursive*) to open for them and **Superchunk** on an East Coast tour. From there, they were introduced to the *Saddle Creek* scene and later released, *The Execution of All Things*, which made major magazine and newspaper 2002 Top 10 lists (along with mine). The connection to Barsuk came unaware as **Ben Gibbard** from **Death Cab for Cutie** called Lewis while she was recording the new album and asked her to sing on a project that him and **Jimmy Tamborello** were mailing back and forth. "When we got together for the first time in LA, I picked Ben up from the airport. I had no idea what he looked like. I had never seen a picture of Death Cab or seen them play, even though I own all their albums. He said, 'I'll be dressed like a grown 8-year old boy.' And he was, in fact. I spotted him right away. We picked up Jimmy and had margaritas and got pretty drunk. I think that was the first time we were all looking at each other and it was instant. We all clicked immediately and now we are all really good friends."

The collaboration between rock musicians and the electronic beats provided by



Jimmy couldn't have come more naturally to Lewis or Sennett. Since their early recordings, they have been patching in sound bytes to their own songs. Sennett, being the primary sequencer, is using more programming in the new Rilo songs. "I think the next album will be more beat oriented," he says, but is also putting the finishing touches on his solo album (he's not sure what label he will release it on yet). Lewis sees the collaboration of technology as the next evolution in music. "It's a real interesting time in music with the combination of electronic and rock music and it's really fun, I think. The standard rock setup can be limiting. So if you have the technology and the opportunity to work with the people who can wrangle the technology, then why not explore other sounds?"

While being in Europe for two weeks is pretty amazing to experience, I asked if they felt any anti American sentiment. "Well, we [America] are pretty unpopular and rightfully so," says Lewis. "I'm not a Bush advocate or supporter. It can be a bit difficult because people want to engage you in a political debate, which I'm always up for. You have to differentiate and make it clear that I don't represent the U.S. government. I'm there to play music; I'm an artist with a kind of skepticism regarding the U.S. and its political parties. We also ran into a lot of the stereotypes, those Americans that you're embarrassed that they're from the same country."

Themes, symbols and images are recurrent to any songwriter, some reference point to drive at their emotions. I recognized money and time as both a despairing image and an answer to many of Jenny's lyrics in the last two albums. "I think my fears and anxieties take on a different word, face or emotion," says Lewis. "Those are pretty consistent. I think this new record will have some war references, as I was writing this new record and watching the war on television and having feelings about what I think about being in America and some of the things we are faced with." While some artists or actors might scoff at the idea of being political or saying what's on their mind, this is exactly what many believe being an artist is all about. "It's a really scary thing to expose yourself and then scarier to expose your political ideas. Personally, I don't give a fuck. I'm going to say what I want to say and hopefully, the right people will hear, understand and relate to what I'm saying. I don't profess to be a political activist; I'm not. I'm simply a consumer with ideas and

fears. More than anything else, I'm just afraid for the future of our country. That's why it comes up in our songs, because I'm scared for my own life."

Jenny has every reason to be afraid for the future in America, but musically Rilo Kiley already has two astounding releases under their belts and return in November for a third. They have five days booked in **Elliott Smith's** studio in L.A. which they will finish recording and mixing in Lincoln, Nebraska at **Presto!** with **Mike Mogis**, the producing whiz behind almost every *Saddle Creek* release.



Photo: Sasha Eisenman

This tour's opening act will be **M. Ward** and **A Band of Four**. Which is actually M. Ward with Rilo Kiley backing up his songs. "We aren't playing two full sets. We are only playing a few songs out of his 10-song list. At first it was only two songs, but we started to listen to others, saying, 'Well, what about this one?'"

Rilo Kiley has been a functioning band for five years and has come through this desert scene twice, but with better luck, we could have been four

for four. "With Rilo Kiley, the only show we ever cancelled on tour was Salt Lake, because we were stuck on I-80 at a truck stop in a snowstorm. We never cancel shows, and now twice (the second was The Postal Service because of scheduling conflicts) we have not been able to come to Utah. And we love it there and *Kilby Court* is great; the kids are awesome. It's a sad shame for sure, but we'll be coming through for sure on this one."

Reunited again, these two friends will have five days practicing and preparing before they set out once again. "There are adventures everyday you embark on a tour," Lewis says from general experience. Having a chance to talk with this duo, I can tell they have even greater accomplishments lying and waiting before them. "With Blake by my side, I could do anything," says Lewis. "I think we could be firefighters together and learn it on the fly. We could probably open up a gardening shop and make it work out. Whenever he's with me, I feel like I could do anything."

Rilo Kiley will be playing their hits at *Kilby Court* July 15th with **M. Ward** and **A Band of Four** and **The Golden Age**.

THE GOSSIP HAS GOT A THING OR TWO TO SAY

By Camilla Taylor — The Once and Future King

I called Beth Ditto, lead singer of **The Gossip**, while she was moving. She apologizes in her charming manner for the inconvenience. She's been fielding interviews all day, evidently, and moving, and preparing to leave and go on tour the very next day. I try to stay brief and concise in my questions, but I'm carried away by her smooth Southern accent.

The Gossip originated in Arkansas, and their recent EP, *Arkansas Heat*, is named after their birthplace. But they have since immigrated to the much friendlier Olympia, Wash.

"How often do you tour?" I abruptly change the subject.

"This will be our sixth tour," she says. "I love it. We try to do all-ages shows, and if we can't, then we'll do a bar. It isn't fair being 20, not being able to go to a show just because you're young. Youth is so important, because they won't ever be able to capture again this formative thing where they can learn all of these things and before they need to perform for everyone else. They're an important part of all scenes. Plus, I just love seeing all of those little Avril Lavigne types. They look so cute in their little ties."

"Your work is fairly political." I have a knack for stating the obvious.

"I don't feel like I'm a very smart or super articulate person," says Ditto. "I do very simple things. I would think that I just say what I'm thinking about, but someone else could have maybe said it better."

"Is having some sort of a message in your work very important to you?" I ask.

"It is, usually. ... It's both. They just sort of work out together; music and communication. Sometimes I do try and I say something political and sometimes I don't have to try to make anything come across—it will just be some song about getting it on or heartbreak. I think that, for a woman, those subjects are just political, period. It's still a huge statement for a woman to sing about sex, or power." The lyrics which Beth belts out are indeed political, but Beth Ditto manages to make them sound so goddamned sexy at the same time. The music is

chockfull of dyke power, sans the folksiness which seems so intrinsic sometimes with politically minded music.

"You've been singing since you were a little girl; were you in other bands before the Gossip?"

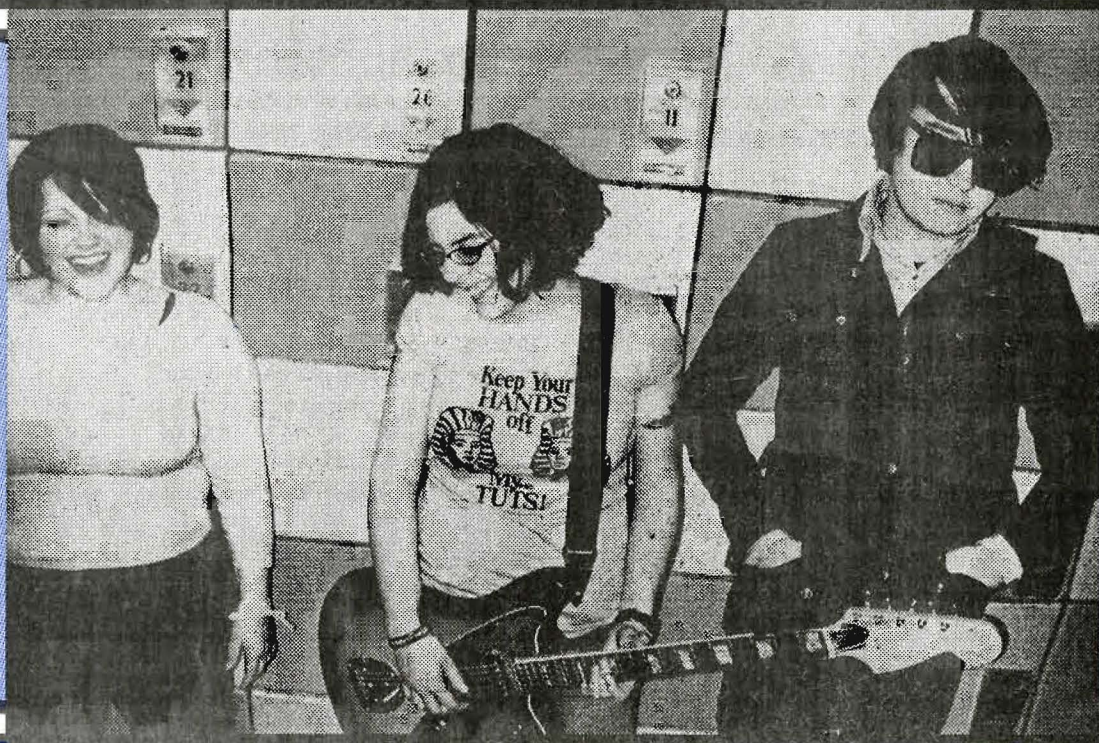
"No, not really. I was in one band called **Little Miss Muffit** when I was in high school and 15. I was the singer. I didn't know that much about riot grrl or that it was any sort of big movement—it was just what we played and what sounded cool. The music was a riot, though. It was insane. But then I was intrigued by chaos and I was a little bisexual teenager. You know, when you're 15 and you're bi?" There is a pause and I realize that this question was not rhetorical. The pause becomes uncomfortable and I can hear her bandmates shifting stuff around in the background for a second before she resumes.

"Oh, wait," she says. "I forget that not everyone goes through that. It was fun, but it didn't last very long."

"Are you still bisexual?" I know damn well that she's not, but I want to hear her explain it.

"I identify as a queer or a fem more than anything else. I would say I was a lesbian to my mom, but I don't identify as such. Because my mom would not understand if I said that I was a fem. I don't really identify as a lesbian. There are different genders. For instance, the person that I'm dating doesn't identify as a girl." Beth is referring to the fact that gender is more malleable than sex. She is performing a particular role, or gender, that may be traditionally connected to her sex. But her lover, partner, or whatever, is not performing the same role, nor is she performing a role which would traditionally be connected to her gender. Sex is what you have in your genetic coding, gender is the act that you play.

The Gossip recently came out with a new CD, *Movement*. It's full of their signature sexy beats and growly lyrics, and trust me, it sounds nothing like Avril Lavigne.



SLUG Mag Classified Ads

Sell or say anything you want.

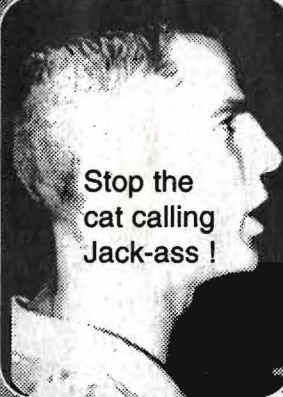
**Congrats
Ivy and Josh!**

Koipiercing.com

Lead singer/
lead guitarist
seeking band in
SLC call Jeremy
801.787.3806

**THE
BABY
SHAKERS**

COMING SOON...



Stop the
cat calling
Jack-ass!



**Congrats
Dustin &
Pamela!**

Ibex Throne
@ Uprock 353 S.
State St. all ages
\$7 7/22/03
7pm

2003 "Death By Salt" Bowling Tournament

ALL AGES WELCOME

SUNDAY, AUGUST 10TH • NOON

BONWOOD BOWL

2500 S. MAIN ST.

(FEATURING ALL NEW BOWLING BALLS & BOWLING LOUNGE)

5 PERSON TEAMS

BARS, BANDS, TATTOO SHOPS ETC...
WE CHALLENGE EVERYONE TO GET YOUR
TEAMS TOGETHER NOW!!!

FOR REGISTRATION CONTACT SHANNON @ 407-8221
OR EMAIL SHANNON@SLUGMAG.COM

*Good
Luck in NYC,
David
Wilson...
we will
miss you!*

**Experienced
Books**

2150 S. Highland Dr.
is having a 10% off
sale thru the month
of July.

SLUG's
Sunday Sinema
Series presents:

David Lynch's
Wild at Heart
Aug. 3rd
@
Brewvies

**jeremy
and
shannon
forever**

**SIXER
JULY 7th @
The Urban
Lounge
(a private club)**

Large Box \$20

Small Box \$10



KOCH : It's a great time to be a metal fan, if for no other reason than to experience the absolute genius of the band **Opeth**. Their appearance at The Bricks a few months back just blew my mind. The performance was impeccable and the sound, despite playing the small inside stage, was near perfect from where I stood. I went out the next day and purchased the Boss GT-6 guitar pre-amp after seeing Peter and Michael work their GT-3 and GT-5. If I weren't in the process of becoming a home owner, I guarantee I'd be adding a Paul Reed Smith Custom 24 guitar to the collection. A good turn out of SLUG staff at the show too. It seemed like every other person that went up to meet Peter Lindgren after the show greeted him with, "Hi, I'm ____, I write for SLUG Magazine...." - it was numbing. By the time I got to him I felt like saying, "Hi, John Forgach from Teen Beat Magazine. What's your favorite color and who's your favorite Backstreet Boy?.....the kids want to know.". Instead, I took my place in line like all of the other shmoees and did my bidding for an autograph. Oh well, it's metal - can't stay in fashion forever.

Opeth will be returning to North America with Porcupine Tree for a short tour (July 15 - August 5) in support of their latest release *Damnation*. Unfortunately, the closest they'll make it to Salt Lake will be Boulder, CO on July 28th. I finally received a copy of *Damnation* for my extreme listening pleasure. Apparently, all the other writers at SLUG that are homing in on my metal empire scooped up the advanced copies before I could get to them. *Damnation* was a surprise release as a companion to the late-2002 release of *Deliverance*. *Damnation* is an eight song collection of the mellower side of Opeth. I'd say "ballad", but these songs are way to good to be lumped into a normally hated description in the metal genre. Opeth usually adds one slower, mellower song to their releases, adding depth and counterpoint to the heavier songs which make up the bulk of their albums. If you haven't heard this album yet, don't be scared off by the "mellow" description. This release, although on a different level, is every bit as intense both musically and sonically as any of their regular albums. I swear, the guitar riff in the middle of track four's "Closure" still scrambles my brain every time I hear it.

FAVORED NATIONS : The last thing I heard was that Megadeth is now defunct. After lis-

tening to their last few albums, all I have to say about that is a resounding... finally! Dave Mustaine needs to go pull his head out of his butt and start playing music he's good at, instead of trying to re-invent the band. One positive thing that did come out of the final Megadeth years is a ton of awesome guitar solos from guitar great **Marty Friedman**. Marty is by far one of the best soloing guitarists out there today. He's got the innate ability to turn the impossible into reality with his guitar playing. I started listening to Friedman back in '87 when he was teamed up with teenage guitar playing phenom Jason Becker in their band Cacophony. Since the late '80's, Marty's solo career has been a mixed bag of influences and styles. Marty's fascination with the Japanese culture has colored many of his songs with a Far-Eastern flair. His heaviest material appeared on his debut solo album *Dragon's Kiss*, while the Kitaro produced *Scenes* took an almost entirely new-age approach. Friedman's latest release *Music For Speeding*, while being his most over-all aggressive rock album to date, also contains elements of everything he's done in the past. The first five tracks sound like a cross between the hard rocking style of Satriani with the irreverent, experimental sound of Steve Vai. The last eight tracks pretty much cover everything Marty's style encompasses from the metal inspired "Salt In The Wound" to the delicate "Lovesorrow". ----- *Radio Free Gristle* is **Greg Koch's** response to the struggle it takes to get good music any amount of radio airplay. Greg figured he'd make his own radio show. This release parodies radio shows with funny spoken bits poking fun at everyone and everything in-between the songs. The songs themselves introduce a myriad of styles and guitar sounds. Greg covers everything from hard rock to Southern rock to blues to rockabilly, with his real expertise being revealed by how well he stays true to the essence of each style's original form. Greg has an obvious affinity and deep understanding for American made musical equipment. *Radio Free Gristle* is filled with the sounds of Fender Strats, Telecasters and amps.

LISTENABLE RECORDS : Finland's **Mors Principium Est** shows real promise and the potential to become a stand out of the Scandinavian metal scene. Their debut release *Inhumanity* has the polished confidence of a third or fourth release. I had trouble figuring out what this band was all about at first, as they are almost equal parts melodic power metal and Finnish death. While melodic-death metal is practically synonymous for the Gothenburg sound these days, this band plays both sides of the fence so well that they blur the melodic and death elements of their music into a fresh perspective on a saturated style. Keyboards are used, but mercifully, without over-powering the melodic guitar play. Awesome guitar hooks and leads keep this

release interesting from beginning to end while the rest of the band, for the most part, shines through on this impressive debut effort. The vocals, while being effective, are the typical Gothenburg fare. This band is far from "typical" in every other sense, so I'm hopeful they will find a way to separate even further from the pack next time around.

THE END RECORDS : As I listened to the first song from **Acheron's** latest, I was thinking to myself how much the first song sounded like Black Sabbath's, "Black Sabbath". Then I realized, *Tribute To The Devil's Music* is a collection of covers done by Acheron from the last decade. These guys do a decent cover song. They make the music their own (raw), but still keep the original in-tact. Besides the Black Sabbath cover, Acheron also re-did music from Death ("Evil Dead"), Celtic Frost ("Dawn Of Meggido"), Iron Maiden ("Wrathchild"), Kreator ("Flag Of Hate"), Motorhead ("Don't Need Religion"), Mercyful Fate ("Room Of Golden Air"), KISS ("War Machine"), Bathory ("Raise The Dead"), Judas Priest ("Devil's Child"), Venom ("Countess Bathory") and they even cover their own song "Ave Satanas".

INSIDE OUT : I've never been into anything Devin Townsend has done in the past, whether it's been with his band Strapping Young Lad or **The Devin Townsend Band**. Looking over his extensive discography, spanning ten years - back to his vocal appearance on Steve Vai's *Sex And Religion*, I figured I might have missed something along the way, so I didn't immediately dismiss his latest with The Devin Townsend Band, *Accelerated Evolution*. Devin's producing career, which took off sometime in the mid 90's, is as active as his playing career. He's done great production work for other bands (Lamb Of God, Soilwork, Stuck Mojo, etc.), but I've always hated what he's done with his own bands. I've always felt he over-records and over-produces all of his own music. Devin creates a huge sound with multiple doubled guitars and keyboards. He ends up with great music that is over-shadowed by a mountainous wall of sound. It's cool every now and then, but the lack of definition and separation between the individual instruments gets old. Production-wise, *Accelerated Evolution* is the same as his other releases, but musically, Devin seems to have toned it down a little. While the album starts out with the usual mass of pounding metal, as the album progresses, a lighter, more pop-rock writing style is revealed. I know pop-rock sounds horrible, but Townsend pulls it off without sounding wimpy. Actually, his singing as opposed to his screaming is surprisingly powerful. His voice will pull you in. While this is a lighter version of Devin's music, it's still complex, involved, and engaging. I like this.

3-D ARSON



Featuring former members of Eight 'o' One and The Moon Family

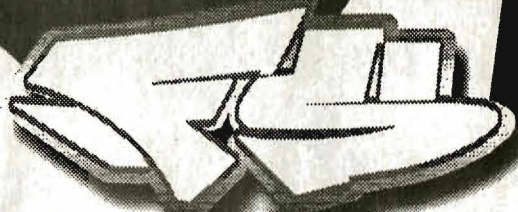
Live at the Urban Lounge, Friday AUG. 15th at 9:30pm

In support of **The Rocker Confidence** ep

A private club for members



twoKats tats
and grassroots clothing and more...
PRESENT



with
special guests:

MAX MOE and **cryptobiotic**

Friday July 18th, 2003

@DV8 a private club for members
115 S West Temple
info: 801.539.8400

tickets only \$12 in advance or \$15 at the door

Get tix at: Smith's Tix 1.800.888.TIXX or Online at smithstix.com

We Have More
Skateboards Than
Anyone!

Skate Boards
Long Boards Galore
Pool Riders
Vert Skates
Old School Shapes
We Have Deck's You
Won't Find In Any
Other Shop in UTAH!

Girls!



Section is
Stocked
with
New Salty
Gear
and Spring
Fashions



3055 East on 3300 South
467-8000 www.saltypeaks.com

FREE
Service on all
Skateboards



WHAT?! MODELS ARE FUCKING EXPENSIVE!



CLOTHING NOW AVAILABLE EXCLUSIVELY @ UPROK
EMAIL YOUR OUT OF CONTROL PICS 2 OUTOFCONTROLINCA@HOTMAIL.COM

It's nearly 100 degrees out and I am sitting in my favorite AIR CONDITIONED restaurant fighting back the effects of too much work and too much play when my eye is drawn to three high school aged kids skating through the parking lot. They are all wearing dark shirts and long pants- one has a Misfits shirt on. I see them briefly as they skate past but I can't help thinking about how meaningful those days can be. Wake up early. Make your calls and hit the concrete exploring and expanding your skills and your knowledge of the terrain. From the manual pad at the grocery store to the gap at the Jiffy Lube, your day is filled with learning and progression. I don't think anyone knows the urban landscape like a skateboarder. This month all you old guys should take the opportunity to go car less. Return to the days when it was not about driving to the next photo spot or dropping by the skatepark. Remember the fun it can be to explore the alleys and the backside of a shopping mall. To skate down the street and ollie a crack on the sidewalk.

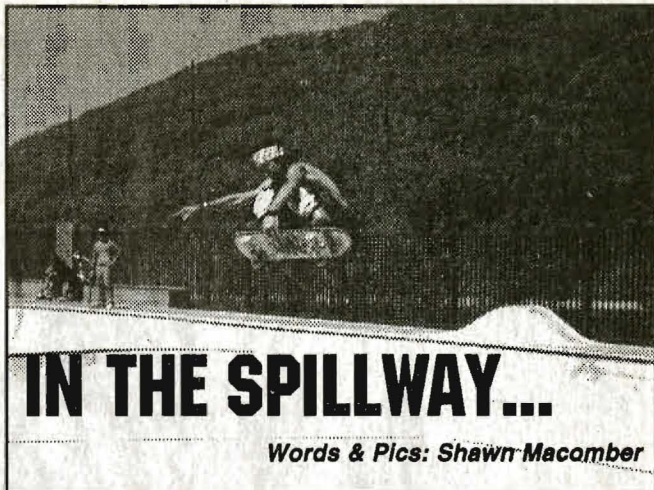
Plenty to do this month in Utah. The **DVS team** will be in Ogden on June 30 and in Sugarhouse on July 2, thanks to Blindside. A demo at Sandy skatepark will follow the in store. Call for more details.

Besides getting smarter, school can be a great way to get discounts. Blindside is having a Academic Rewards Program Students Junior High, high school, and college, will be awarded \$5 in store credit for every "A" grade they receive on their final report card for school season ending 2003 season. Some limitations apply. Check stores for details. Blindside ended up handing out over \$2500.00 in, in store credit to grade "A" scholars.

The much anticipated DC shoes video premiered at Jordon Commons on July 1. It is good.

On July 5, HAWK store at the Gateway will have it's second annual **Grom Contest**. With full support of the mall and other businesses, HAWK will close down the street in front of the store to throw a contest for the little guys. The contest will be for 16 and under and will be followed by a best trick for the 16 and over. Call Susan at HAWK for more details.

On July 12, you might have some tough decisions to make. The **X-Event** at Southtowne will feature local bands and international talent. **Bob Bournquist** will be in town giving demos and learn to skate lessons on the giant vert ramp being built for the purpose. The event will be July 11,12 and 13 so go on the 11th or 13th, because the **ZERO team** will be giving a Demo at Technique in West Valley. Or if you'd rather skate than watch head up to the majestic hills of Park City for SLUG Mag's first Summer of Death contest. The contest will feature a bowl, street and women's division with the appropriate skill level divisions. This contest is the first contest. Our overall winner is guaranteed a spot in Tampa AM 2004. So build your point totals by entering every contest.



Music and skateboarding have always gone hand in hand. So don't miss skate rockers **Monster Trux** at the *Urban Lounge* on July 13. Pioneer Day will be extraordinary this year due to the back yard ramp jam/ barbecue to be held at **Dan Jones's** fantastic ramp. **Los Rojos** will be playing along with the **Crickets**.

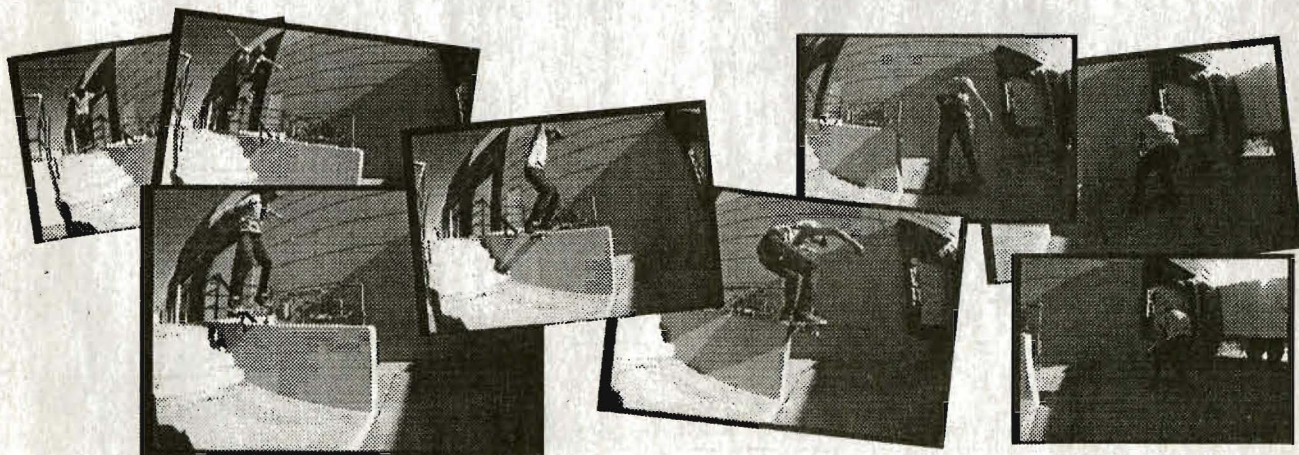
On July 19th Milo-Orem is having a "day @the beach" up at deer creek island resort (wakeskate demo, and landlock demo) If you haven't wakeskated come on out cause it's fun as shit. Landlocking is surfing behind the boat with no rope. These new big wake boats can throw up a helluva wave. Festivities to be followed by camping, DJ's and a band with a BBQ and a fun day on the lake. Call Milo-Orem for details.

In skatepark news, Proving Grounds Skatepark will be auctioning off their ramps sometime around the end of the summer. Sunny and Ellen will be getting married this month in Philly. Congratulations you two. Thanks for all you've done over the last few years.

Salt Lake has sent a budding new crop of talent west to the great state of California. **Mike Plumb** is staying with Ragdoll and I heard **Isalah Beh** is on his way out as well. **Colt Bowden** is out there with the Low guys and should be heading north to the Savier headquarters sometime later this month. **Oliver Buchanon** is on tour with Bones wheels. Let the ladies beware. These guys will be making it back in time for the new park to be opening in Layton sometime near the end of July.

The Day in the Skatepark contest went well. This City sponsored contest was the birth of the new contest format- Best Line. After some doubts were expressed it seemed like most people really dug the thing. Congrats to Mike "**Fernando**" Murdock for his win.

Well that's it. Thanks to all who emailed me this month. It really helped out. If you want to be mentioned in this column please write me at smacomber@hotmail.com





Macomber Photo

SLUG
mag

Don't worry if you can't get this kinda boost outta the bank at Taylorsville. Corey Batesman used to have one just like this near where he grew up.

JOIN THE PRINT CLUB

(FOR ONLY \$24.95)

AND GET THE FOLLOWING ASS-KICKING DEALS!

24 T-Shirts
\$4 each*

5000 flyers
only
\$60.00*

1000 Business
Cards
only \$10*

1626 South State Street St. 801.521.5655
twist@fiber.net

* Some restrictions may apply

SIXER

(BYO Records)

The Influents

(Adeline Records)

The Debonairs

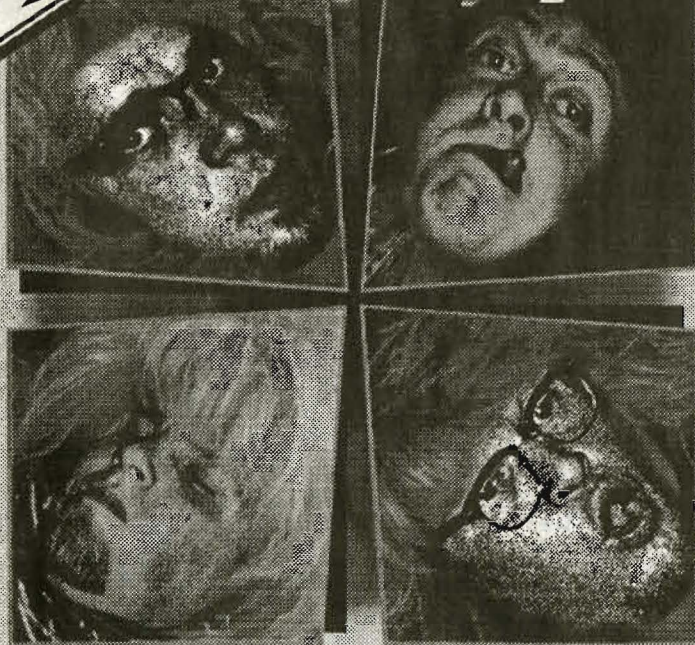
(Shithot Records)

July 7th 2003

@ The Urban Lounge (a private club for members)



METAL MELTDOWN



SATURDAY, JULY 26TH AT BURT'S TIKI LOUNGE*

726 S. STATE STREET • \$5 ADMISSION

FINALLY, THE MELTDOWN
HAS COME BACK TO BURT'S.

Solid Gold, new cliché, Disco Drippers, so please
Danger Kitty, no longevity, Atomic Punk, where's the
variety. Hell's Belles, get over it. Iron Maidens, show
us your tits. Upon you all we smile and spit,
just because we wrote this shit!

BROUGHT
TO YOU BY

THE BIG DELUXE
TATTOOS & PIERCINGS

730 S. STATE ST.
&
400 S. 68 W.

& SLUG
MAGAZINE

*A PRIVATE CLUB FOR MEMBERS

STONEGROUND

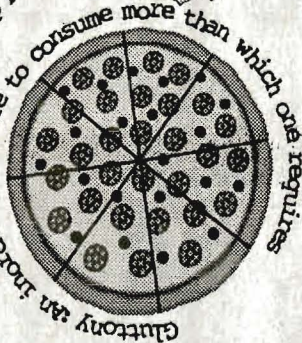
Pizza, Pasta & Pool

Large
Selection
of
Vegetarian
Items

Sin Sundays
All You Can Eat
Pizza & Salad.
\$9.95

Vegan Options
Available as well

Mon-Thurs 11-11 pm • Fri 11-12 Mid • Sat 5-12 Mid • Sun 5-9 pm
801-364-1368 • 249 E. 400 S. • Max Stop Library



LOCAL IMPOSTERS

imposter: one who engages in deception
under an assumed name or identity

local & under-exposed (yet worthwhile) music

krcl 90.9 fm

Wed. Nights from 8:30-10:30
KRCL 90.9 fm

Coming This Month On Pseudo Recordings:

**CO
SM**
organicbreaks

The Cosm Debut EP re-released with two new bonus tracks!
Available wherever local Music is Sold.

Other Music available on Pseudo:



www.pseudorecordings.com



Erosion 7 inch

coming
soon!

The Wolves 7 inch

coming
soon!

Cosm 12 inch

Indie

Alvarius B and Cerberus Shoal-REVIEWED- **DAVY JONES**The Van and
Virus of Alvarius
B and Cerberus
Shoal

Alvarius B is better known as Alan Bishop, of ethno-damaged folksters Sun City Girls. B's version of Shoal's "Ding" is an eerie mumbly meditation in sparse darkness inhabited by the ghosts of the motherland frying in an abandoned pirate ship holed up in the vast red rock desert. And when you hear words like, "A life worth living cannot be found, cuz chopped-up babies don't make a sound" in B's "Blood Baby," you know this isn't your father's death-trance folk. B closes out his set with his "Viking Christmas," a drunken shanty broadcast over gray seas of days past. Cerberus Shoal then takes a hand at B's tunes, "Blood Baby" becomes a scallywag cabaret in the vein of Tom Waits' "Black Rider," fleshed out with spooky horns and vibes. "Viking Christmas" starts off like A Man from Family Christmas Carol, giving out phrases like "the entrails dipped in rotting pine," a wholesomeness not often heard this side of the Tabernacle choir. Their own "Ding" casts a purty hillbilly hag voice through Portland, Maine, radiator pipes against a lovely backdrop of classical guitar and typewriter.

Amazombies-REVIEWED- **DAVY JONES**Bitches and
Sitches

At first I fucking hated this album because it sounded just like the Lunachicks. But after listening to it more, I understood that they are nothing like the Lunachicks. Kim's voice sounds like Joan Jett, and Noriko's back-ups shove their melodic molding to the hot zone. They have toured with UK Subs, GBH, The Forgotten, Circle Jerks, Casualties, Toxic Narcotic, Flogging Molly and many other bands. These raging hellcats have ventured to play even with The Hollowpoints, who will be at the Junction July 29th, 2003. The songs "Skirts And Scars," "Riot In Cell Block #9" and "Hell" are kick-your-sweet-wet-juicer-all-over-the-fucking-road kind of punk. Fuck off if you don't like these guys.

Angry Amputees-REVIEWED- **DAVY JONES**

Slut Bomb

After one song, it hit me that this band is a total clone of the group Tilt. The girl's vocals sounds exactly like Tilt's lead singer. At least with Tilt, their songs are interesting—the Angry Amputees just bore the hell out of me. They have this "we-are-dangerous-as-hell persona and songs, like *Psyco Bitch*, *No Mercy* and *Want Dead* are just plain silly and laughable lyrically and musically. Furthermore, trying to play on the schtick that the bass player is an actual amputee is just fucking sick and wrong. In the end, it is such a shameful waste of talent that legendary producer Jack Endino and ex-Zeke drummer Donny Paycheck had anything to do with this shitty teenage angst of punk rock ordinariness.

Bee And Flower-REVIEWED- **DAVY JONES**What's Mine
Is Yours

Bee and Flower are led by Dana Schechter, who has earned a name for herself as a member of Michael Gira's Angels Of Light ensemble. While there are some similarities between that band and her own project, there are plenty of reasons to pay attention to Bee and Flower on their own terms. Based in Brooklyn, their blend of late-night balladry and instrumental skills have attracted a great deal of attention without much publicity or media fanfare. It all boils down to the music. Memorable for the violin work of John Petrov and the elegiac strains of lap steel by Lynn Wright, *What's Mine* goes well alongside albums by Dirty Three or Schechter's Young God labelmates. What stands out is a sense of honesty lacking in other bands that attempt the precarious line between somber subject matter and the outright maudlin. Lyrically, there are thorns galore of betrayal, dishonesty and the crap side of human interactions. Disappointments be damned though: She may feel like a dupe in her relationships at times, but you never get the sense that it's all in vain for Ms. Schechter. Sounding somewhere between a less graveled Thalín Zedek and barbituated Polly Jean Harvey, Dana's vocals are delivered with a quiet sense of resolve.

Black Cross-REVIEWED- **DAVY JONES**

Art Offensive

Former members of By The Grace Of God and The National Acrobat have fused as one and created this rock extravaganza. This is a noisy mixture of Rites Of Spring and Drive Like Jehu met by punk rock speed and hardcore group vocals. As if there weren't enough D.C. credibility to their music, they had J. Robbins (Jawbox, Burning Airlines, Government Issue) and produce this politically fueled piece of mathematic rock ruckus. This is less dark than typical D.C.-style stuff, and much more fun and poppy.

Bottom of the Hudson-REVIEWED- **DAVY JONES**

The Omaha Record

You have to have talent to be able to evoke landscapes that aren't even within driving distance. But then, Bottom of the Hudson is dredging the underside of Indie Rock Lake to find new sounds in the lo-fi textural half-spoken lyrical garage at the bottom of the current generation's psychic body of water. This is AK's counterpart to Merge Records' Rock*A*Teens, which have the rockaciousness of teens with the wisdom of, oh, twentysomethings, at least. "Eagle Eye" is a grand piece of British pop; "Crazy 8" features astounding strumming and gorgeous harmonies. Why the album title? An aspiration to relocate from one hip indie scene town (Charlottesville, Va.) to another? They'd make a splash in the home of Conor Oberst, to be sure.

Bourbon Princess-REVIEWED- **DAVY JONES**

Black Feather Wings

Were you wondering whatever happened to the members of Morphine since the untimely death of singer Mark Sandman in 1997? Saxman Dana Colley and drummer Jerome Deupree have joined with bassist/singer/songwriter Monique Ortiz to form Bourbon Princess. Much as with their former combo, smoky vocals create atmosphere accentuated by sax lines, raising the intensity of the sensual groove that the delicious mixture insidiously weaves right into your spine.

The Brett Rosenberg Problem-REVIEWED- **DAVY JONES**

Problematic

It is obviously clear that this band knows what it wants most from the music world: money! In their press kit, the group proclaims themselves to be one of the best of the new garage-rock movement. The problem is, they have no rock in their music. It is straight-up pop, so pop-oriented, in fact, that one can see some major record label thinking that they could make a gazillion dollars by signing these guys, putting them on MTV and telling radio station programmers that The Brett Rosenberg Problem is the next hot garage-rock band. In reality, these guys are sugary pop that even lean toward The Dave Matthews Band sounds at times. This is just terrible shit that I wouldn't even give to my cat Lenny to tear apart with his claws out of fear that it would turn him into a pacifist cat and not a slick black biting terror.

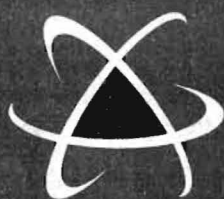
Broken Social Scene-REVIEWED- **DAVY JONES**You Forget
It In People

Every once in a while, a record grabs you, creates a sense of intimacy and urgency that can speak to you directly, momentarily dissolving all the marketing machinery that is supposed to "bring the music to the people." From the opening "Dark Side of the Moon"-like intro to stirring anthems with touches of country and orchestral instrumentation to vocals seemingly breathed directly into your ear, since Elf Power, there hasn't been an ensemble-style group this captivating. Song title of the year: "I'm Still Your Fag." Since Sonic Youth's recent efforts to create sonically intriguing pop music have become, for better or worse, muted and indefinite shadows of their former selves, Broken Social Scene fills a gap in the broken musical scene.

Dennis Brown-REVIEWED- **DAVY JONES**The Promised
Land 1977-79

This collection starts off strong with the killer "Emmanuel God Is With Us," with an extra two minutes of echo-damaged snare, high-hat, deep funky bass and looped vocal snippets, pure dub nirvana. Then, Dennis Brown just keeps hitting you with "Promised Land," spiritual rocker, "Well Without Water," cautionary groover, "Open Your Eyes," funky love plea, and "The Creator" with that James Brown "one" beat slowed down and messed up a bit, etc. It just keeps rocking you with roots. The backing band is phenomenal, including some of the most beloved reggae artists ever, such as Sly, Flabba Holt, Bagga Walker, Bingy Bunny, Chirra Smith, Sticky, Souly and Junior Delgado, to name a few. They play a soulful step that exemplifies a uniquely Jamaican modification of the Motown sound, infusing Nyabingi rhythms and Rastafarian declarations. Those "in the know" already regard Dennis Brown as equal to Bob Marley. Perhaps for a while around 1978, Dennis was what the reggae fans were really listening to. The Promised Land shows you why.

More Than Just Internet.



A R O S · N E T
TECHNOLOGY @ WORK

DSL | Colocation | Web Design

Web Hosting | Network Consulting

www.aros.net | 801.532.2767

DEREK E DYER PRESENTS

UTAH ARTS ALLIANCE PARTY



**BOOKS ABOUT
UFO'S**



**Blue Lotus
Egyptian
Cabaret**



MONA

AT URBAN LOUNGE 241 S 500 E SLC

It's a private club for members don't ya know.

TUE JULY 29TH 2003 9pm

DRINK SPECIALS ALL NIGHT -- SUPPORT LOCAL ART, MUSIC AND DANCE -- FOR MORE INFO CALL 801-451-3937

ABSINTHE
live at

THE HARD ROCK CAFE

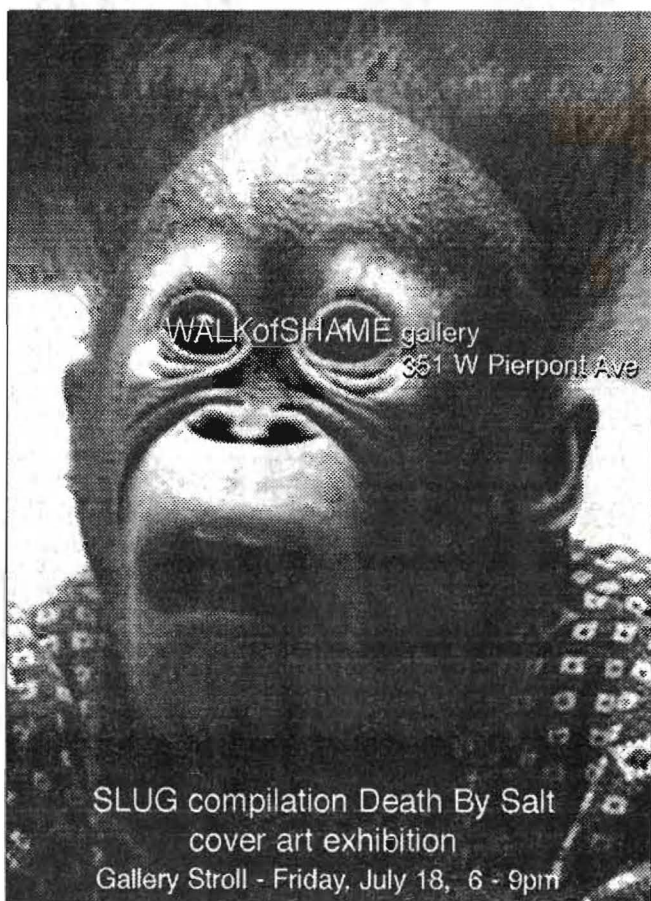
SATURDAY, JULY 19TH AT 9PM

WITH SPECIAL GUESTS:

THE OPPOSABLE THUMB



for booking email: absinthe_mari@yahoo.com



WALKofSHAME gallery

351 W Pierpont Ave

SLUG compilation Death By Salt
cover art exhibition

Gallery Stroll - Friday, July 18, 6 - 9pm

Buzzing

Earl Teeny, *Stargay*

You should all be thanking me for subjecting myself to such awful music just so I could warn all of you. Like the guy who licks the battery to see if it's any good, I listened to Buzzing's first *Truly Stargay* and I'm truly sorry I did. This should have been released around the time that Mary's Playground junk we couldn't escape four years ago so it would at least be seen as a knock-off instead of just stupid. Slow and folkish-sounding, the best thing about this record is the lewd lyrics, but that only kept me interested for five minutes, after that I'd had enough (but kept listening. JUST for you).

Records

Bristol Cities

The Chains

On Top
Of Things

One thing I've noticed lately in CD reviews is that people bitch about garage rock as not being anything new or original. This is quite ironic, because 90 percent of the bands and discs they do like is shiny second-rate emo, punk and hardcore, which believe me, is not something new or original these days. At least with garage rock, the bands know that they are doing something from the past and don't try to hide it or fake it. What makes garage entertaining is to see how far into the 60s and 70s rock these bands go. Take, for example, the soulful rock that The Chains peddle on their sizzling platter. Yeah, it's something that is obviously emulated from the past. My God, just look at the cover of the record. However, The Chains are so over-the-top with their 60s pro-Zeliggy pop sound that any casual listener will instantly be charmed. The sugar-coated sound of lead vocalist Alexandre Bohnin, their French-Canadian, can sometimes come off a little too sweet at times, but the top-notch jangle of the band's music complete with harmonica, is enough to give it the right hook and spirit. Top-notch garage, perfect for fans of The Flaming Sideburns, The Moores, Suzuki and Division of Laura Lee.

Records

The Cramps

Friends of Dope
Island

For most bands, 27 years can do a lot to a group's sound. Not The Cramps. They refuse to change anything about their signature psychobilly sound. Moreover, just like fine wine, they only get better over time. Granted, they have had more bass players and drummer changes than most, but they still hold onto the core of madman Lux Interior and his partner Vengeance in crime, guitar-slings Poison Ivy. Between the two of them, The Cramps are a powerhouse to be reckoned with. Friends of Dope Island comes pretty damn close to topping their masterpiece, 89's *Slay Stuck*. It's that good. From the full-on rock romp of "Big Black Witchcraft Rock" to the demented swing of "Hang Up" and "Elvis Fucking Christ" or the sultry "Taboo," to the rollicking "Dopefriend Boogie" and "Dr. Fucker M.D.," the band revels in its return from their long-term absence since '97's *Big Bear From Beaverville*. Longtime fans will be pleased and new initiatives will become converted to the guitar trash of The Cramps. Make sure to check out all of their past discs, many of which have been re-released on The Cramps own label.

Vengeance

Cut Out

Interfaced with
Fun Machine

Cut Out is a duo consisting of Steve Fisk and Robert Berman (both of Pell Mell) who have created a charming album of instrumental themes grounded in repetitive layers of percussion and a love for classic analogic organ sounds. Through the press release for this album makes great ado of their "deadpan" krautrock sensibilities, there is also a heavy dub feel to the proceedings. No great effort is made to dazzle the listener with excessive trickery or contemporary gimmicks associated with a lot of "electronic" Redhead of resin hair, deep grooves and a oozy, fucknearly scribbles, this disc may be just the thing for your next bedroom dance party or extended drives through the desert at night.

Starlight Furniture

Deadbolt

Height Street Huddle
Massacre Beat Co

This collection begins with a hippie's request for spare change to get "some mind-expanding drugs," answered with a bullet to the head, and the untitled as "the world's most frightening band" doesn't stop to take prisoners from there on out. In addition to faces like "Truck Driving SOB" and "Who the Hell Is Mrs. Valdez?" there are some live and previously unreleased gems. The only quibble is the absence of a few choice cuts like "Your Friend Is Dead!" but small bears when you have the hilariously deadpan take of "Raindrops Keep Falling On My Head," changing the meaning to something sinister, like maybe acid rain. See, Deadbolt is mind-expanding after all. For local rockabilies, the group's visit to Bart's in May wasn't just a show, it was a pilgrimage.

Cargo

Eels

Shooverzany

"Everybody knows these are rock band times," sings Mark Oliver Everett (you can call him "E") on "Rock Hard Times," off his fifth studio album. Straying between alternative country, blues and rock n' roll, *Shooverzany* finds a collaged medium. The first song, "All In A Day's Work," is a bass and harmonica grease blues number, but then he jumps into "Saturday Morning," the pop single of the album. From there, he winds his way through life's loss of love on "Agency," his days are running out, he feels, with "Numbered Days" and the beautiful satire of "Fashion Awards." Closing the door on his way out is the wonderfully dressed "Somebody Loves You" and finally, I have to agree, this man called "E" has come a long way.

Dream Works

The Escaped

Escaped
Generation

The Escaped's music sounds really generic. Four-chord harsh distorted guitar done at the usual tempos. The only thing that sets this street-core band apart from the pack is the dual lead-singing that only saves pieces of tracks like "Violence," and "Blood Sweat and Beers." The quality of this recording is so terrible that bass and vocals are often drowned out by aforementioned guitar. It's clear these boys have some anger, now they just need some direction.

Rodent Popsicle

Eyes Like Knives

Self-Titled EP

Cuts like a knife, guitars aren't plucked, or drums pounded, so much as they are chipping away at the thin enamel coating that covers your soul like cheap fingernail polish. Yet the vocals of Scott Toomey and Rebekka Takemizu aren't abrasive instruments; they glide over the surface, at times picking up energy to ascend, or combust, or something. The trouble with the influence game is working backwards. Quicksand, Fugazi and Sonic Youth are assessed the psychic royalties, but who do these ocular cutters pass the torch on to, at whom will they hurt the blade?

Secret Fire

Records

A Global Threat

Enache/Pas
the Hate EP

This is actually a letdown from their previous albums like *The Kids Will Revolt*, which was on Crack Rock Records/AID Records. Also remember "Until We Die" on GMM Records? Yes of course—what punk does not have this album? Well, sadly to say, their vocals are just not up to par like on previous albums. It is not as in your face at all. There was only one song I liked on this album, and that was the song "Get In The Coffin." Just because it was so raw-core and up-your-ass about how much it sucks being surrounded by people who don't understand you or your world, and who by their definitions just want to change you and how much you just want the whole world to die. But everybody can make sense of a song, this is just my opinion. I still love these guys, but fuck, I wish they would get the vocals back that they once had. Still a good listen—not as hardcore as Toxic Narcotic, and not as political as previous albums, but still enjoyable, give it a 6 out of 10.

Rodent Popsicle

Good Riddance

Bound by Ties of
Karmic Propulsion: Blood and Affection

Fuck, these guys have been around a long time. They truly stand apart from the grain. Have they always not remained true to themselves? I listen to the song, "Shame, Rights & Privilege," and you will know what I mean. These guys are politically active, they are socially aware, and they are hardcore. What more could you really acknowledge Good Riddance to be? This album was tracked by Bill Stevenson, formerly of Black Flag, and The Descendents (DJFH!!). Go get this fucker already. In a world where politics is becoming more and more consistently aware of the youth, this project could not have come at a better time. It is flaring with politically challenging ideas. Russ, you definitely kick ass.

Fat Wreck Chords

Haste

-CHUCK BARRETT

The Mercury Life

This record will have an instant fan base. When you combine the traditional hardcore breakdowns and rhythms that Haste are known for with MTV-friendly melodies, you can't lose. The heartfelt vocals that guide you through the slower side of this Alabama-based band's third release are right on the mark for the bigger emo audiences. There are also the traditional heavy elements, which are met with a much more rockin' approach this time around. There are cameos by D. Randal Blythe (vocalist for Lamb Of God) and Jeff Jenkins (vocalist for Codecademy). This really isn't my thing, but it is very good for the audience it is directed at and structured very well. A good balance of music and style.

Records

Hoods

-CHUCK BARRETT

Pray For Death

I don't think it can get any more hardcore than this. This is an East Coast sound from a Sacramento band. I honestly think it is a bit too boring and monotonous for its own good. When bands like Hatebreed and 25 Ta Life already exist, why do we need more? *Pray for Death* is extremely energetic and moshy, and it will probably make a lot of hardcore purists happy. This is traditional, one-minute songed, aggressively rhythmic, gutturally vocalized and vengefully lyricized American hardcore. Need I say more?

I Farm

-KURT PROVISION

Is Long To Be Popular

They formed in 1994 at Cornell University. Living now in Brooklyn, they play uber-technical, rapid-fire melodies. They are very DIY. In fact, even all the members in the band have different political views, but that is what keeps them going. Their politics are radically different, to say the least, "but because our humanism is essentially the same ... I think it becomes a common source of inspiration," says Arun Chaudhary (bass and vocals) of the band. In fact, they are very strange and different, a deviance from the norm. See for yourself what I mean. The music is great. Very different.

IntroSpect

-NATE MAKIN

Self-Titled

The liner notes in this album state, "Change is inevitable. It is unnecessary and indeed egotistical for art/music to believe it can 'create' change. IntroSpect stands only to point the direction of change in a way we believe to be positive." Fuck yeah! I would have hated this record a year ago for its techno (or, more specifically, breakbeat) rhythms, sing-along choruses, presumptuous lyrics, and the fact that, along with the lyrics, they have printed an explanation as to the meaning of every song. Now I like this album for all of these reasons (I guess change is inevitable). As far as what a political punk band should be, these guys pretty much have all the bases covered. They make valid points presented in a catchy fashion, they strive to make original music, and they have Justin Sane singing some backup vocals. Ultimately cool and illogical to ignore, IntroSpect deserves as much respect as any band you've ever heard.

Daniel Johnston

-DAVEY PARRISH

Songs Of Pain, More Songs Of Pain, The Early Recordings Volume 1, 1960-93

There's Daniel Johnston and there's Big Bird, and there are few others between them both vocally and in their childlike Confucianism. But while Big Bird waxed philosophic on Sesame Street, Daniel was singing of unrequited love to the slacker set in Texas. These first recordings were actually recorded in West Virginia before Daniel's journey west, but it was in tumbleweed country that his legend and cassette output grew. Fresh heartache permeates the soulful lyrics, "She's tempting me with a razor blade/but time is money in a penny arcade" that he sings in "An Idiot's End." The piano is featured prominently and beautifully, cranking out silent film pop narratives and country gospel confessions, with a young Daniel crooning somewhere between Patti Page, Woody Guthrie and his beloved Beatles. The solo accompaniment stretches out and tenses up in Daniel's unique timing, giving you the most direct broadcast of joys and heartaches. The booklet has a nice bio and features Daniel's mind-blowing, comic-inspired artwork. Over 20 years old, but I doubt you'll hear a better collection of lo-fi pop tunes all year. Highly recommended!

People Like You In Prison Records

Mad Sin

-STAN KRIEGER

Survival of the Sickest

How much of the SLUG writers' "banned word list" apply to this Kraut-a-billy CD? "Southern (German) Fried," "do it your own irritable-boweled self," "Schnapps-soaked" etc. From mad to sad to wicked bad, what a moral gauntlet runs in the grooves herein. Something tells me "Where the Wild Things Are" isn't about the Maurice Sendak book, and "Sweet Caroline" Neil Diamond ditty, but probably something involving S&M at some point. Sin never sounded so inviting. The blitzkrieg stopped here June 8.

Martin's Folly

-STAN KRIEGER

Far From Hope

Sounding like a slightly more dry-eyed and clear-headed cousin of Ken Stringfellow's jangly pop, this Brooklyn, New York, quartet is never really that far from hope, truth be told. The tightrope between that state and its lack creates the dramatic tension here. Historical antecedents are betrayed on a cover of Moot the Hoople's "I Wish I Was Your Mother," with Mr. Hoople himself, Ian Hunter, taking a turn on guest vocals. All of a sudden it's 1974 all over again, baby.

Welcoming Committee Records

Mico

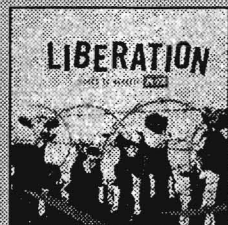
-FAT TONY

Outside The Unbearable Grown

This Calgary-based quintet's sophomore effort is noteworthy simply because it possesses something rarely offered by so-called "shoegazer rock"—insightful socio-political commentary. For 10 tracks, Mico will hook you with their powerfully unique blend of hardcore, emo and punk, then guide you through terrain that's dark, brooding, sophisticated and poppy all at once. Every song bears little resemblance to the one preceding it. Their melodies are catchy, weaving and intimate, while their three (!) guitars are stadium-sized. Their vocals are conscientious and tuneful, while their rhythms are jerky. This is what The Used would sound like if Burt McCracken were dating Ian MacKaye's daughter.

Various Artists**Liberation Songs to Benefit PETA****Fat Wreck Chords**

Yet another great compilation from Fat Wreck. The inside claims, "17 billion fish, 9 billion chicken, 118 million pigs, 41million cows are killed each year." Their decomposing graves? Your stomach. You don't care, do you? Well, for 17 good songs, you should care enough to pay just four bucks. This CD is a good mix of indie & punk melodies, including a few comedic but true songs like "Fuck Ted Nugent" (Goldfinger) and "Clams Have Feelings Too" (NOFX). How cute. Some of the more pleasing tunes are "Agenda Suicide" (The Faint), "Man & Wife, The Latter" (Desaparecidos a.k.a. Conner Oberst) and "Bring Out Your Dead" (Anti-Flag). Others are "Remedy" (Hot Water Music), "Agenda Suicide" (The Faint), "I Could Never Hate You" (The Eyeliners), "Bring Out Your Dead" (Anti-Flag) and of course, an exclusive track from Utah darlings, The Used ("Just a Little"). This compilation is enhanced with interviews, an amateur video of professional killers and banned TV ads from PETA. Even if you eat dead animals, this is still worth \$4. Pay up. —SLUG Queen



The Zephyr Club

July 1 Mary Tebbs

July 3 Sons of Nothing

July 4 Coors Original presents...

The F-9 Faction Cover is \$5.

\$2 Coors Original bottle

July 5 Bucho w/ Loochiano

July 6 Johnny Scetch & The Dirty Notes

July 7 Shesus & The Sharpies w/ Washinton Generals

July 8 Patrice Pike from Sister Seven

July 9

Spoon & Pedro The Lion

Tickets are \$10 in advance and \$12 day of show.

July 10 Clumsy Lovers

July 11 Gamma Rays

July 12 Cosm

July 13 Victoria Williams & Mark Olsen

July 15 New Monsoon

July 16 Raveonettes w/ The Warlocks

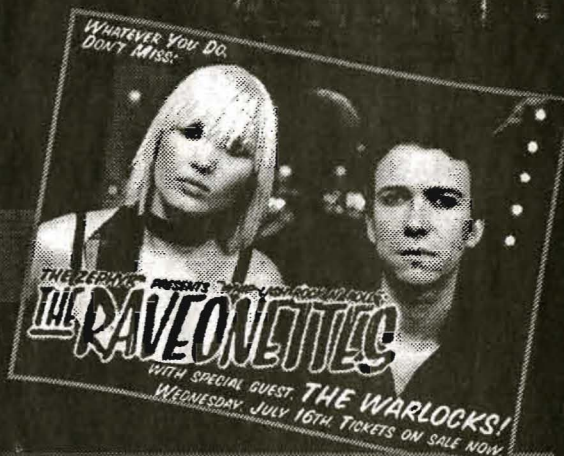
Tickets are \$12 in advance and \$15 day of show.

July 17 Animal Rescue Benefit with Smackwater Jack

July 18 Signal Path

July 19 Highwater Pants

July 20 The Rebirth Brass Band



July 21

Sixpence None The Richer

Tickets are \$15 in advance and \$18 day of show.

July 22 Thunderfist

July 23 Pat Green

July 24 Mofro

July 26 The Year of the Rabbit

July 29 Vinyl

Coming in August



Billy Bob Thornton, Gordon Downie and the Country of Miracles
(lead singer and lyricist of The Tragically Hip)

Tim Bluhm from Mother Hips, General Public, Richard Thompson,
Ray's Vast Basement and Bernie Worrell and the Woo Warriors.

301 South West Temple. Salt Lake City, Ut 84101 801-355-CLUB <http://www.zephyrclub.com/>
a private Club for members

Chords

Fat Wreck

NOFX

The War on Errorism

I'm not sure that anyone or anything can save punk rock from its current decline, but NOFX is sure as hell going to try. *Half of The War on Errorism* is a punk rock album, the other half is an album about punk rock. Songs like "Regaining Unconsciousness" ("And you still believe this aristocracy gives a fuck about you/They put the mock in democracy and you swallowed every hook") and "The Irrationality of Rationality" tear our current socio-political situation in this country to shreds while "The Separation of Church and Skate" cries "When did punk rock become so safe? When did the scene become a joke?/The kids that used to live for beer and speed now want their fries and Coke." I believe that it was Ad Rose (pardon the reference, but he's right) that said, "Good bands are easy to find. Just take a band you like and look at their influences." NOFX makes this easy on this album. They have three songs chockful of dropped names of the bands that they grew up listening to. Forgive me for an uncertain interpretation, but *The War on Errorism* seems to be screaming, "Fuck Good Charlotte and all that other sissy shit. Punk rock is dying and the only way to save it is to check out the shit that was going on when the scene was strong, and listen to what they've got to say." Or I could be wrong. Fuck it.

Odyssey

Christopher O'Reilly

Normally recognized for his treatment of work by such classical luminaries as Beethoven, Stravinsky and Debussy, Christopher O'Reilly's obsession with Radiohead has culminated in this album of solo treatments of Radiohead songs. Far from the sort of twee collisions that usually result from attempts to classicize rock music, O'Reilly has taken the sounds textures and contrapuntal elements of Radiohead songs as a starting point and mirrors them in his adaptations. The results are new perspectives that underscore the bands ability to craft fine songs that work well in a variety of settings. For those who think an entire album of piano covers starts to sound like an exercise in shopping center muzak they may be in for a pleasant surprise when they hear the variety of moods and atmospheres contained within this recording. Perhaps the most disquieting thing that could be said about this album is the fact that Mr. O'Reilly has unwittingly created the hallmark karaoke album for thousands of aspiring young Yorklets to warble away to in their bedrooms. That interesting scenario aside, the album stands on its own despite the music that informed its contents while simultaneously casting a sincere and inspired light on the originals.

Absolutely

Pinback

Offbeat EP

Offbeat marks a return for Pinback, both to the label that launched their career and a return to pop form after the bewitchingly somnolent *Blue Screen Life*. There's still plenty of stuff to dream on here, from the futuristic instrumentation of "Microtonic Wave" to more minimalist guitar rattle of "Victorious D." It's all sounding like an imaginative landscape you can read about in vacation brochures and travel towards but never quite arrive at. Much anticipation created for their next full length.

Wild Hotels

Pine Marten

Beautiful Strakes and Power Roles

Comparisons of one band to others often don't do justice: the names Flaming Lips, Modest Mouse and Pavement fly about regarding Pine Marten. But do you really want another Modest Mouse? Or would you prefer someone blazing a new musical trail of their own? This group didn't leave their hearts in San Francisco, in "Mechanically Separated" Mark Wooten reveals "I left my heart in Palmdale CA in a sacred circle drawn with a beer can." Much as living in Norman, OK warped Wayne Coyne and some fancy-pants college textbook effed up Steve Mallmus but good, something about living in Fresno did something horribly wrong to Wooten. This week's Dialing For Dullards movie: "The Blandering."

Go-Kart

Plan A Project

self titled

This is the way I've always wanted the Bouncing Souls to sound. Edgy and abrasive, but still with all the poppy energy and fun. Brilliant bands like Operation Ivy, Choking Victim, and now Plan A Project are able to maintain a balance between melodic sensibility and hardcore rebellion. The band's message is a plain and simple "Unity, unity, unify the struggle."

Sup Pop

Pleasure Forever

Alter sounds' come away like a moving black and white picture from a seedy harbor town in the early 1900s. Andrew Rothband's gravel pan, distorted vocals slither alongside his beautiful piano melodies. Accompanied by Josh Hughes on guitar and David Clifford on solid percussion, each song caresses the listener deeper into the melancholia. Hymn Harmonica teeters on the brink of a light hearted carnival song while Tempest II is a sauntering quick tempo jazz number. Dark and brooding, Alter is just that, put up for the sacrifice, creating a new feeling of loss.

Columbia/Roman

Porch Ghouls

Black City Blues

It is interesting to see major record labels stretching out to sign bands that are both exciting and novel. Porch Ghouls is a prime example of this attempt by labels to put something new and fresh out into the mainstream music world. The Porch Ghouls take the conventional sound of deep south Mississippi voodoo blues and put a rock structure around it. This volatile mix is stunning to say the least. Rich blues chords folded with searing harmonica and topped with squeaky soulful vocals lacerate the eardrum of any casual listener. Tracks on the disc like *Girl On The Road*, *Fly In The Coffin*, and *Ten Thousand Blueberry Crates* are extremely addictive and will set the foot tapping along to the driving fast-paced beats. If there are any complaints to be made of this disc, is that sometimes the songs become somewhat repetitive with few if any changes during the progression of each song. The other complaint is that the first half of the disc is very strong while the second half kind of loses momentum. However, on the whole, these details do not take away from the musical pleasure and fulfillment that blazes forth from the speakers once this disc is spinning in the player.

Go-Kart Records

Pseudo-Heroes

Pseudo-Heroes

Remember 1984? Well fuckers, try remembering one of the members of Government Issue, John Stabb who did vocals and percussion for them, is in Pseudo-Heroes, not to mention a shitload of other characters from back when punk was better off. Lee Dorrian, Napalm Death, Dave Snaively from Down By Law, DYS, Dag Nasty, Jerry A. from Poison Idea, and Blaine Cook from The Fartz and The Accused have all come together underground to produce this fucker. A must listen too. Trying to describe it in a fucking review would be like trying to fuck a whale with a tooth-pick. The music must be viewed by you, and reviewed by you. Don't take my word for it, the music is FUCKING AWESOME. Check it out. Especially the songs "Human Timebomb", "Secret Nemesis", and "No Shame, No Justice." Choke this one into your collection.

Merge Records

Pram

Dark Island

The sleeve to *Dark Island* features photos of Brighton Pier and the dancehall that stood over the ocean where it wound up recently. This seems entirely fitting to the collection of sounds that wash ashore like relics from another era. Twilight waltzes, quayside cocktail instrumentals, pop noir and more than a few smatterings of modern electronic bubbling are complimented by Alex Clare's trumpet and some fine string arrangements. Vocalist Rosie Cuckston sings with the sort of untruffled cool that for some uncanny reason reminds me of Astrid Gilberto. Instead of balmy South American ambience however, Pram reflect the moody weather of their own English environment which makes the bright moments scattered throughout the album all the more enjoyable and unexpected.

PAPA Records

Billy Joe Winghead

Dark Precious Moments

Indie rock mixed with folk, classical guitar, and just rock and fucking roll. The songs, "Hairless Kitty, Harlem Nocturne, Full Pull Inferno, and Free Bird" are all excellent. This album is very eclectic. It takes music for an interesting ride. No two songs are the same and the artwork on the album is just as bizarre. If you like new and different you will like this album. They even have comic books. High-pitched electronic signals manipulated by moving hands closer and away from antennas is how they get some of their sounds. More to say like Goth industrial, cowpunk on other songs. Very bizarre.

NOW AVAILABLE AT
YOUR LOCAL GROCER



"GIVE ME LIBERTY OR
GIVE ME A COLD ONE."



Exercise your 1st Amendment right
... say yes to a great beer.

utahbeers.com



maladjusted.

"laughtrack"
CD release party

FRI AUG. 1st
LIVE @ CLUB HALO

(60 E. 800 S.)

tear out this ad and bring it to the show for a free cd

X96 PRESENTS
SALT LAKE CITY
SUMMER MUSIC FESTIVAL
SATURDAY, JULY 19th



FEATURING PERFORMANCES BY:

ROYAL BLISS

ACROMA

TWINGE * ASKING AUNA * FROM SCRATCH
THE CONTINGENCY PLAN * TAKE THE FALL

ALL AGES

31 E 400 S
outdoor venue
behind Cabana Club

1 PM - 9 PM

TICKETS

\$10 in advance

\$12 day of show

AVAILABLE AT
SMITH TIX
GRAYWHALE CD

- > music
- > food
- > spirits

low chairs/children gear admitted



Red Hot Valentines

This is the red-hottest set of soundtracks for what looks to be a mercury-enhanced season. From the totally irony-free opener, "(Can't) Wait For Summer" to the synth added "This Heart of Mine" and on and on, the Cars and Weezer comparisons are tossed around like so many bubble gum wrappers out the window of the crappy set of wheels you are paying for with your job at Burger King. Hard to believe the Champaign, IL combo started out life at a Christian college. The perfect way to sunburn your ears.

The Riffs

The Riffs were born about two and a half decades too late. They should have been playing shows back in 1975 with the Dead boys and hanging out with Jonny Thunders, but it's good that we have them now to remind us that punk rock really comes from rock n' roll. Instead of just another generic punk band the Riffs are thoughtful with their music and lyrics all the way through Death or Glory. After you listen to this you'll be looking for old Richard Hell albums on E-bay.

Records

The Riptones

How accessible and engaging is an all-instrumental record? Even more, how interesting is an instrumental disc that comes from a band that plays rockabilly / honky-tonk? After one listen to Slant 6 the verdict is, "Simply breathtaking". Obviously taking a cue from surf music, The Riptones match the fire and jump of any vocal driven Americana music out there. The band only "sings" when it comes to shouting out the title of the song here and there throughout the track. The song, "Close Shave" is perfect for drinking cold Budweiser on a hot day sitting on the patio. Others like, "Extra Sauce" and "Don't Touch My Hair" is upbeat toe tapping fun, while on "Nugget" the band tries their hand on some soulful instrument garage that will get even the grumpiest greaser shaking his rump. Whether a listener is into rockabilly or not, The Riptones make their songs engaging to anyone who just likes music that is all about good times and kick ass musicianship.

Scene Creamers

The mock monetary cover art on this album screams "E Pluribus U Rock" and their number "Better All the Time," powered by cartoonish wah-wah and falsetto foolery, will make you forget all about the Flab Four. Don't bother with Amsterdam green, they go all they way down to "Luxembourg" in their quest to get lower in the Low Country than ever before. Go huff some "Wet Paint" ala Van Gogh-go. Find out how "the baker got baked." Take a peek inside the secret workings of the record industry with "Session Man." What will the RIAA say? Get this quick before the Man shuts them down.

Laboratories Records

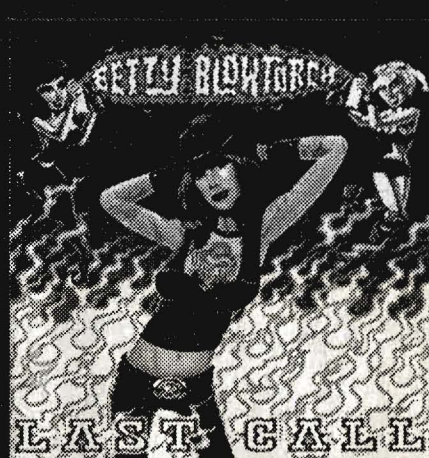
The Starvations

An interesting band that combines the dark lounge of Nick Cave and Tom Waits with the electric guitar/ bass, piano, and drums that the band Pleasure Forever specializes in. The Starvations also make good use of honky-tonk elements in the atmosphere of their compositions. The lead vocalist sings in scarred vocal styles that bring to mind Irish drinking songs, lyrical subjects pertaining to red wine, praying for foul play, and American funerals, all touched upon with the thought of

The New

BETTY BLOWTORCH

On SALE
for \$9.99
at the



From Food Chain Records

the
HEAVY
METAL
SHOP

63 Exchange Place
(Between 300 S. & 400 S.
on the west side of State Street)

801.467.7071
www.heavymetalshop.com

Various

Dubwise & Otherwise 2

When I come across a Blood & Fire release, I know I'm in for the best dub/reggae music from the classic 70's era. This disc is no exception, serving to introduce folks to 17 crucial cuts from their catalogue, in a mashing roots party mix. If you're curious about expanding your dub horizon, then check it up. I guarantee if you like your music red, gold, and green, then you will find something on here to love. Discover lesser known acts like the Impact Allstars, Vivian Jackson, & Linval Thompson playing favorably next to the more famous King Tubby, Max Romeo & Big Youth, and playing with as much authenticity and authority. Even COPS theme one hit wonders Inner Circle show substance with a percussive dub space out rocker. Listening to this collection, I came to realize that truly spiritual music has never rocked or grooved quite like this since.

Various Artists

Liberation Songs
ID Benefit PETA

This compilation is interesting because it unites a bunch of like-minded bands getting together to raise more awareness for PETA and other vegan and animal rights issues. Its message is to raise your awareness against the helpless victims of violence, which are the animals. If you don't know a lot about animal-rights activism, check out PETA2.com, or call 1-888-VEG-FOOD to obtain any info about them. Good Riddance is on it, Anti-Flag is on it, and so is NOFX, Utah's own The Used, Propagandi, Hot Water Music and other bands. Hopefully, there are not too many more narrow-minded people who hate people for not killing animals out there. Finding the violence seems to be the main idea of all these bands' messages, as in "Fuck Ted Nugent," as Goldfinger so eloquently states. A good, solid message.

Various Artists

Vans Warped
Tour 2003
Compilation

Okay seriously, I can't say that this compilation totally blows, because there are a lot of eclectic tastes on it. To sum things up, it covers everything from punk, to hardcore, to emo, to melodic hardcore, to celtic punk rock, to beer-street punk, ska-core, girl-punk, fuck it is just punk, okay? There are a lot of good bands on it. Chances are, there are going to be a few songs on it that you will most probably like, and songs that you will most probably not like. Isn't that how most comps are?

Records

Vermillion

Flattering Mountains
And Creating Empires

There isn't a lot of consistency on this record. One minute it is thrashing about like early Melvins noise, and the next is indie rock met with jazz time signatures. There is no doubt that this is extremely progressive and talented music by four guys from Seattle. The one minute of vocals on this record were gratuitous in my opinion. I am a huge fan of all musical fusions and a lot of this album is filled with well-directed beauty. Steve Albini is responsible for the recording of these songs, and I can definitely hear that come out in the music. With a bit more focus I think Vermillion could stop the indie world in its tracks, so let's keep an eye out.

Pete Yorn

Day I Forgot

While Pete Yorn will never quite get away from the Jeff Buckley tag, I'm happy to say that his sophomore release is incredibly complex and layered. Pop songs with rock elements and intricate progressions and rhythms make for on helluva major label release, especially in a music style that is ripe for exploitation. Epic tracks that fold in atmospheric tones that neither bore nor overload the senses. This stellar disc takes me back to the days of the late 80's and early 90's sounds of MTV's 120 Minutes true alternative ethereal pop artists like Matthew Sweet, Paul Westerburg, and Lloyd Cole. Altogether better rounded than his first disc, Music for the Morning After, this follow-up is chock full of engaging song that let Pete Yorn's soulful voice to dip and soar in lazy but robust tones. It's refreshing to see a pop artist write a disc that is loaded with pleasing melodies and enticing harmonies.

DVD Review

Psychic TV

-UNCLE SHAME

Time's Up Live

Throughout his career, Genesis P-Orridge's work has been about time in one way or another, whether creating portraits of some decay in Throbbing Gristle or challenging the tyranny of the clock in Psychic TV and the Temple of Psychic Youth. So it's fitting that one of the last concerts of the last millennium in London's Royal Festival Hall was this festival-like assemblage hosted by Mr. P. The roster of artists suggests the seemingly random "cut up" method of his William S. Burroughs-influenced work, including such widely divergent artists as proto-punk garage rockers Billy Childish and Thee Headcoats, 60's classic psychedelic band The Mysterians, the Master Musicians of Jajouka, trance artist Scanner and GPO's spoken word alter-ego Thee Majesty.

The show marked a triumphant return to the stage for Genesis since the start of the last decade when many of his tapes and belongings had been seized by Scotland Yard under suspicion of ritual Satanism, later disproved. The modern primitive guise long discarded, GPO's latest incarnation is a bit of a dandy, a gender-bending top with gray pageboy wig not unlike Warhol. His work has also been about de- and reconstructing icons, and his intense performing presence was still there, prancing about on stage or at times venturing right out into the audience.

Live
Music,
Great
Beer and
Never a
Cover
Charge!



BURTS
TIKI
LOUNGE

726 So. State St.
A PRIVATE CLUB FOR MEMBERS

"THE BEST SUBS IN THE STATE"

Great Italian Meats

(We're transplants from
the east coast)

Fantastic Philly Steaks

(But, we're not from Philly)

Marvelous Meat Ball Subs

(we make our own sauce
and meatballs)

and more!

We are known for our fries,
and don't forget the fry sauce.

1618 South State 2125 South 3200 West
467.3676 973.6489



Locally Owned and
Operated since 1973
2 LOCATIONS!

Daily Calendar

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Saturday, July 5

Blood Brothers, Dance Disaster
Movement, These Arms Are
Snakes- *Brick's*
Buccho, Loochiano- *Zephyr*
Counterfit- *Kilby Ct.*
Cab Ride- *Dead Goat*
Harry O's DJ Contest- *Harry O's*
Blues Travelers- *Gallivan Cntr.*
13th Ave Band, Money Shot-
Port O' Call

Afro Omega- *Urban Lounge*
DJ Richard Humpty Vision- *Axis*
Le Force DJ Party- *Todd's*
Vertebrae, Driven, Incendiant,
D.Static- *Jamshed*

Sunday, July 6

SLUG Sunday Sinema Series (Rivers Edge)- *Brewvies*

Johnny Scetch, The Dirty Notes-
Zephyr
Norma Jean, Stretch Arm Strong-
Fairpark Mall

Mark Willis- *Gallivan Cntr.*
Kenji Aihara Trio- *Monks*

Monday, July 7

Shesus & The Sharpies,
Washington Generals- *Zephyr*
RX Bandits, Fairweather, No Motiv,
Northstar- *Kilby Ct.*
Sixer, Debonators, The Influents-
Urban Lounge

Papa Mail & The Instigators-
Dead Goat

Straight, No Chaser- *Port O' Call*
Lion Head- *Monks*

Tuesday, July 8

Patrice Pike & The Black Box
Rebellion- *Zephyr*
Alien Ant Farm, Die Trying, Strata-
DVB

The Les Claypool Frog Brigade-
Brick's

John Mayer, Counting Crows-
Usana

Mary Sound Transit- *Urban Lounge*

Wednesday, July 9

Spoon, Pedro The Lion- *Zephyr*
Dixie Chicks, Michelle Branch-
Delta Cntr.

Clumsy Lovers, Swamp Boogie-
Gallivan Cntr.

Jebbu- *Dead Goat*

Maschine Fetsich, Carphax Files,
Caustic Soul, Fiction 8- *Sanctuary*
13th Ave Band, Monumental,
Meeting Party- *Port O' Call*

Ready Steady Go- *Urban Lounge*
G13- *Monks*

Thursday, July 10

Clumsy Lovers- *Zephyr*

Quetzal, Taj Mahal-
Red Butte Garden

Trace Wren And Her Delightful
Band- *Dead Goat*

Sonny Landreth- *Gallivan Cntr.*

The Danny Godinez Band,
Trouzer Trout- *Port O' Call*

Taj Mahal- *Red Butte Garden*
Rahzel- *Suede*

Six Foot Sloth, The Pride, Rope or
Bullets- *Kilby Ct.*

Ghostowne- *Urban Lounge*
Quadrophonics- *Monks*

Friday, July 11

SLUG Localized: Compound
Fracture, The Fallen, The
Igniters- *Urban Lounge*

Hiroshima- *Washington Square*

Low-Fi Breakdown- *Dead Goat*
The Gunshy, Palo Alto, Player
Piano, Gift Anon- *Kilby Ct.*
Drooling Dogs- *AJ's Desert Lounge*
Spit- *DVB*

Jon Schmidt- *Sandy Amphitheater*
North Mississippi Allstars- *Suede*

Poison- *Usana*
DJ Birdman, DJ Whimpy- *Port O' Call*

Kettle Fish- *Monks*
Cancer Benefit w/ Live Music-
Todd's

Saturday, July 12

Summer of Death Skate Series- Park City Skate Park

Tower Of Power- *Washington Square*
Zion Tribe- *Dead Goat*

The Drips, Nobody Knows, Other
Pocket- *Burt's*

Disco Drippers, 2 1/2 White Guys-
Port O' Call

Red Bennies- *Urban Lounge*
Fall-in, Le Force- *Todd's*

Sunday, July 13

Victoria Williams, Mark Olsen-
Zephyr

Reggie & b The Full Effect,
Midtown, A Static Lullaby- *Brick's*

Shadows Fall, Sworn Enemy, Hot
Wire, Grade 8- *DVB*

Insatiable- *Port O' Call*
Dave Sera- *Monks*

Vegan Potluck- *NE Pavilion Liberty Park*

Monday, July 14

Ultimate Fakebook, The Reunion
Show, Fall Out Boy- *Kilby Ct.*

Pernice Brothers, Warren Zanes -
Liquid Joe's

Bugs Henderson- *Dead Goat*
Lion Head- *Monks*

Tuesday, July 15

New Monsoon- *Zephyr*
Goldfinger- *Brick's*

Ace Troublesooter- *Macchupicchu*
Rilo Kiley, M.Ward, The Golden
Age- *Kilby Ct.*

Phish- *Usana*
Barry Andrews, The Downers-
Urban Lounge

Send No Flowers- *Monks*

Wednesday, July 16

Raveonettes, The Warlocks-
Zephyr

Eels, Mc Monkey- *Brick's*
Mr. Lucky SLC- *Dead Goat*

The Thorns, Caria Werner- *Liquid Joe's*
Swamp Boogie- *Port O' Call*

Ready Steady Go- *Urban Lounge*
Afro Omega- *Monks*

Mary Sound Transit, Paradigm-
Gallivan Cntr.

Thursday, July 17

Animal Rescue Benefit;
Smackwater Jack- *Zephyr*

David Grisman Quintet- *Gallivan Cntr.*
Carolyn Wonderland & the Imperial
Monkeys- *Dead Goat*

Bob Dylan- *Usana*
Ed Gein, Misery Signals, The Minor
Times, Bury Your Dead- *UpRok*

DJ Jazzy Jeff- *Suede*
Zach Parrish- *Port O' Call*

Love Misery, Space Time Location-
Urban Lounge

Quadrophonics- *Monks*

Friday, July 18

Death By Salt Cover Art Show-
Walk of Sham Gallery

Flatline Syndicate CD Release

Party w/ Mix Mob and Cryptobiotic-
DVB

Signal Path- *Zephyr*

Don McLean- *AbraVanel Hall*
At The Spine- *W Lounge*

Tito's Hip Hop Night- *Kilby Ct.*
The Trip- *AJ's Desert Lounge*

DJ Birdman, DJ Whimpy- *Port O' Call*
Rodeo Boys, Black Nasty-
Urban Lounge

Colossus- *Monks*
Chinese Stars, Chubby Bunny,
Esosae- *Todd's*

Saturday, July 19

Highwater Pants- *Zephyr*
Don McLean- *AbraVanel College*

Blues On First- *Dead Goat*
The Trip- *AJ's Desert Lounge*

Nekromantix, Lobo Negro, Black
Rose Phantoms- *DVB*

Smackwater, Jack, Quadraphonic-
Port O' Call

Cex- *Kilby Ct.*
Stereo Records Showcase;
Hammergun, Anima Nera, The New
Transit Direction- *Urban Lounge*

Kettle Fish- *Todd's*
Agang, Nimh, Vertebreak- *Jamshed*

Sunday, July 20

Breakaway, Dumbstruck, Day Two,
Agang- *Kilby Ct.*

G13- *Monks*

Monday, July 21

Sixpence None The Richer- *Zephyr*
Bruce Katz Band- *Dead Goat*

Lion Head- *Monks*

Tuesday, July 22

Thunderfist- *Zephyr*
Ozma, Mae, The Format- *Kilby Ct.*

Smashy Smashy- *Urban Lounge*
Richmond Fontaine- *Hogwallow*

Wednesday, July 23

Pat Green- *Zephyr*
Amnesty And Menagerie- *Dead Goat*

Steel Pulse- *Suede*
50 Cent, Jay-Z- *Usana*

Boston Concert- *Mckay Cntr.*
They Might Be Giants-
Red Butte Garden

13th Ave Band- *Port O' Call*
Ready Steady Go- *Urban Lounge*

Afro Omega- *Monks*
Dirty Birds, City Cowboys- *Gallivan Cntr.*

Thursday, July 24

Mofro- *Zephyr*
Roomful Of Blues- *Gallivan Cntr.*

Ides of Soul- *Port O' Call*
The Dutch Flat- *Urban Lounge*

Quadrophonics- *Monks*

Friday, July 25

Harry Lee And The Back Alley
Blues Band- *Dead Goat*

Widespread Panic- *Usana*
Johnny Madsen Trio- *AJ's Desert*
Lounge

DJ Paul Van Dyk- *Harry O's*
Digital Underground, The Luniz-
Suede

Boys Night Out- *DVB*
DJ Birdman, DJ Whimpy- *Port O' Call*

Dirtbike Annie, Bay Day After, The
Response- *Kilby Ct.*

Alchemy (CD Release), Blue Hour
(CD Release)- *Urban Lounge*

Edgar's Mule- *Monks*
Mama's B-day, Rodeo Boys- *Todd's*

Saturday, July 26

The Wallflowers, Dean Del Ray-
DVB

Ghostowne- *Dead Goat*
Royal Bliss, The Sensations-
Port O' Call

The Whip (ex Tight Bros &
Thrones)- *Kilby Ct.*

Redd Tape- *Urban Lounge*
DJ Irene- *Axis*

Debbie Graham, Foil Kit Lampy-
Todd's

Sunday, July 27

Shawn Colvin- *Red Butte Garden*
Del Cielo- *Kilby Ct.*

Kenji Aihara Trio- *Monks*
Heroes of the Day- *Todd's*

Monday, July 28

Big Jack And The Oilers-
Dead Goat

Minus The Bear- *Kilby Ct.*
Lion Head- *Monks*

Tuesday, July 29

Vinyl- *Zephyr*
Bishop Allen- *DVB*

Aquabats, The Reunion Show,
Fairview, Nobody Special- *Brick's*

Derek Dyer Benefit; Mona, Books
about UFOs- *Urban Lounge*

Terry Tschaeose- *Monks*

Wednesday, July 30

Mosaic- *Dead Goat*
Blackalicious- *Suede*

2 1/2 White Guys- *Port O' Call*
Ready Steady Go- *Urban Lounge*

Willis Clow Trio- *Monks*
COSM, Mona- *Gallivan Cntr.*

Thursday, July 31

Misfits, The Dickies, Agnostic Front,
D.I., Balzac- *DVB*

Noise Ratchet, Death On
Wednesday, The Working Title-
DVB(Basement)

John Scofield- *Gallivan Cntr.*
Karma Kanics- *Dead Goat*

Lucinda Williams-
Red Butte Garden

Blues on First- *Port O' Call*
An Albatross, Siek Lipstick, Agape-
Kilby Ct.

Pagan Dead (CD Release)- *Urban Lounge*
Afro Omega- *Monks*

Friday, August 1

The Locust, My Name is Rar
Rar,rah Bras, Form of Rocket-
Brick's

P.S.- *AJ's Desert Lounge*
The Drips, Nobody Knows, Salt
City Bandits- *W Lounge*

Tony Furtado- *Harry O's*
RA, DoubleDrive, Presence- *DVB*

Real Eyes- *Monks*
Edgar's Mule- *Todd's*

Saturday, August 2

The Crusaders- *AbraVanel Hall*
Twist Dead Fable- *DVB*

The Drips, Peter Breinholt- *The*
Draper Amphitheater

Potomac Accord- *Todd's*

Sunday, August 3

SLUG Sunday Sinema Series
(David Lynch's "Wild at Heart")-
Brewvies

Jessica Penrose Band- *Monks*

Monday, August 4

Anthrax, Lamb Of God, E-Town
Concrete- *DVB*

Blue Man Group, Tracy Bonham,
Venus Hum- *Delta Cntr.*

Tuesday, August 5

Deftones- *SaltAir Pavilion*
Pick up the new SLUG- *Anywhere*
Cool!

Top Ten Reasons You Should Be SLUG Queen.
Not Drama Queen by Jennifer Nielsen

10. Power! (Just what every Bush wants.)
9. Attention, attention, attention!
8. You get to meet cool kids who are outstanding participants in our hip music scene.
7. Men will want you. (Take whoever you want 'cause I already picked the best one.)
6. Women will want you, too.
5. Pudding wrestling is fun.
4. Refine your whipcracking skills with SLUG staff.
3. Free concerts!
2. Free shit!
1. The crown! (Although it will always look much better on me.)

SWEATING WILLIE

plays

Burt's
 every Sunday
 in July

a private club for members



SIGN ★ A ★ RAMA

"Independently Owned and Operated"

www.SIGN-A-RAMA.com



- ★ LIGHTED SIGNS
- ★ DIGITAL PRINTING
- ★ VEHICLE GRAPHICS
- ★ DECAL STICKERS
- ★ BANNERS
- ★ TRADESHOWS

- ★ MAGNETICS
- ★ ILLUMINATED
- ★ CUSTOM LOGOS
- ★ WINDOW LETTERING
- ★ SITE SIGNS
- ★ STICKERS

July 5

The Blood Brothers

w/ These Arms Are Snakes, TBA @ Bricks*

July 7

RX Bandits

w/ No Motiv, Fairweather, North Star @ Kilby Court

July 8

Les Claypool

Frog Brigade, -ex Primus @ Bricks*

July 9

Spoon, Pedro The Lion

@ The Zephyr Club**

July 11

Paloalto

w/ White Light Motorcade, Living Things @ Bricks*

July 14

Ultimate Fakebook

w/ The Reunion Show, Fallout Boy @ Kilby Court

July 15

Goldfinger

w/ TBA @ Bricks*

July 16

The Eels

w/ MC Honky @ Bricks*

July 22

Ozma

w/ Mae, The Format @ Kilby Court

July 28

Minus The Bear

w/ TBA @ Kilby Court

Aug 16

Yellowcard

w/ Goh, Don't Look Down, Over It @ Bricks*

Tix at Smithstix, phone at 1-877-548-3237, online at utahconcerts.com
 or @ Graywhale CD and the Heavy Metal Shop... * = a private club for
 members... ** = 21 and up show & a private club for members

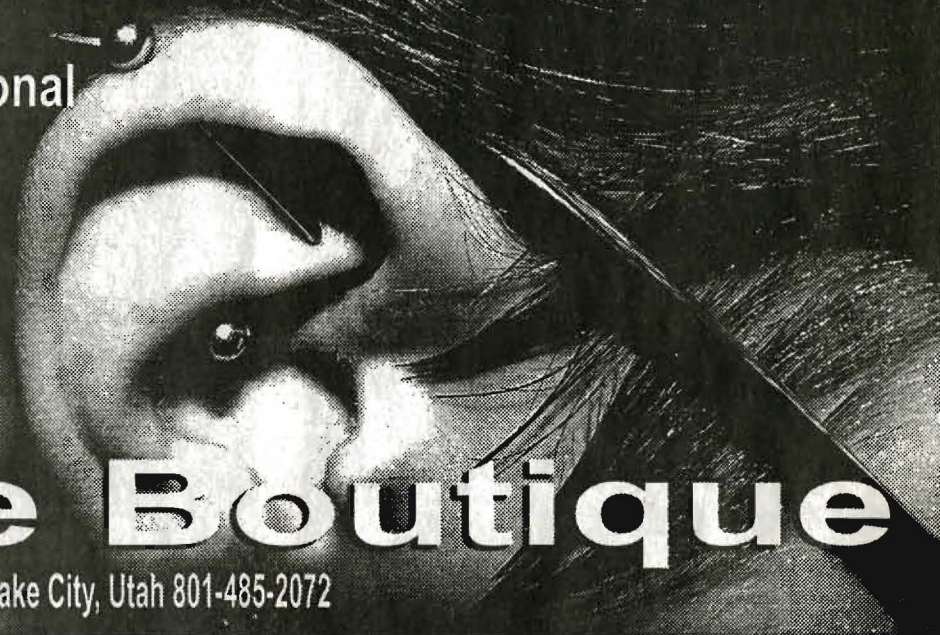
utahconcerts.com

Does Your Piercer
Use Sterile Gloves?
We Do.

Always: Professional
Friendly
&
Safe!

Blue Boutique

1080 East 2100 South Salt Lake City, Utah 801-485-2072



Kilby Court Calendar

July 2003...

01 - KaitO, Koufax, Lands Farther
East, Gerald Music

05 - Counterfit, Seconds Away, The New
Transit Direction

06 - ~~The Sharp Edge~~ cancelled, sorry!

07 - Rx Bandits, No Motiv, Fairweather,
Northstar

09 - ~~Casket Lottery, Rocky~~ ^{oops - next month}
~~Votafato, Middle Distance~~

10 - Six Foot Sloth, The Prids,
Rope or Bullets

11 - Gunshy, Palo Alto, Player
Piano, Gift Anon

14 - Ultimate Fakebook, The
Reunion show, Fallout Boy

15 - Rilo Kiley, M. Ward & a band
of Four, The Golden Age

18 - Tito's Hip Hop NIGHT

19 - Cex (& somebody else)

20 - Breakaway, Dumbstruck, Day
Two, Agang

22 - Ozma, Mae, The Format

25 - Dirtbike Annie, Bad Day After
The Response, Take the Fall

26 - The Whip (ex Tight Bros, Thrones)

27 - Del Cielo

28 - Minus the Bear, others...

31 - An Albatross, Sick Lipstick,
Agoape



Kilby Court is an all ages
music venue @ 741 S. 330 West.
All shows start at 8:30 pm
Admission varies. ph# 320.9887

I N S T O R E S J U L Y 8 T H

SLICK SHOES

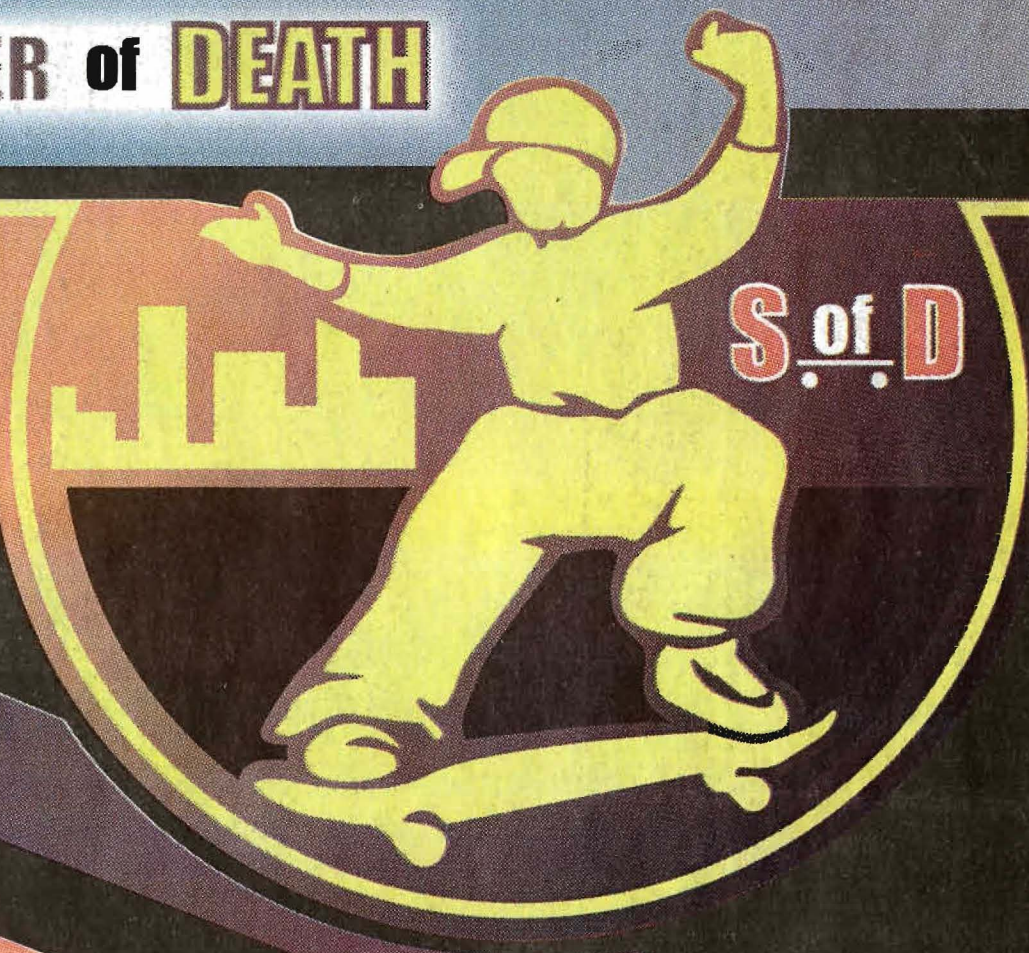
FAR FROM NOWHERE

SIDE ONE DUMMY

P.O. BOX 2350, LOS ANGELES, CA 90078 • WWW.SIDEONEDUMMY.COM

SUMMER of DEATH

first place overall
wins a SPOT IN THE
TAMPA AM contest
in FLORIDA



CONTEST SERIES

JULY 12TH ★ **PARK CITY**
AUG. 30TH ★ **Salt Lake City** Jordan Park
SEPT. 13TH ★ **PROVING GROUNDS**

more info
801.487.9221

BEGINNER
INTERMEDIATE
ADVANCED (SPONSORED)
WOMEN'S OPEN

SPONSORED BY:

HeeBeeGeeBeez
The Click
milo

& SLUG
magazine

WWW.SLUGMAG.COM

Other Upcoming SLUG Events Include: 7/7 SIXER@ Urban Lounge*, 7/11 LOCALIZED@ Urban Lounge*, 7/18 Death By Salt CVR Art Show@ Walk of Shame Gallery, 8/3 Wild At Heart@ Brewvies, 8/10 Bowling Tourney@ Bonwood Bowl, 8/22 SLUG Queen Pageant@ Zephyr*
Check www.slugmag.com for a comprehensive list. 801.487.9221

*a private club for members